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"THE SCHOOL OF PEACE"—A GARDEN

Illustration from the Famous Garden of the Panama-Pacific Exhibition



ACON once said that "God's first act was to plant a garden, indeed the pleasantest of all occupations," as though at the very start God had set about doing the most delightful thing that could be done for the world, getting the world started, as it were, along pleasant pathways. And it has come to seem quite true that when people stray too far from their gardens, forget Nature too completely, civilization suffers.

Of course, gardens have not always been merely a lovely expression of nature. They have rather reflected the culture of civilization from the beginning of time as definitely as have art and humanity. There have been showy gardens, built to impress the visitor, whether he were emperor or friend; intimate gardens for children and lovers; formal gardens for royal display, and old-fashioned gardens of roses and herbs for mothers and weary old people. Indeed, the history of gardens, as it has been written in French, English and Italian, is a fascinating history of life itself, of progress and decline, of love and sorrow.

In even the most authentic histories it is difficult to find out just when the formal feeling toward gardening began. Homer writes of the gardens in the Isle of Cyprus which he called "gardens of eternal spring time." And there must have been rare and lovely gardens in Virgil's days, for he wrote of the places in which "the wise walked in woods of laurel and myrtle." A wonderful picture of serene existence! Who could not be a philosopher walking gently with laurel at hand, ready for the brow?

Both the Chinese and the Hindus called their cultivated spaces "Gardens of the Good Dead," which sounds a little as though they were really describing pleasantly cultivated cemeteries; and perhaps they were. And Mahomet, when he spoke of a garden, always called it the "Garden of Happiness." Of course, this may have been merely his ideal of future existence, or a mental plane which he hoped to attain—because the fair things of life to the garden lover would always seem a garden of happiness.

We are sure that the old kings of Egypt cultivated their gardens,

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in a spirit of great magnificence. The entrance to the home of the Pharaohs was flanked by pylons with sculptured walls, and the path that led direct to the palace was bordered by solemn sphynxes. Scattered through the grounds were the kiosks and temples and palaces of the favorites. Flowers do not seem to have figured so largely in these gardens as do the royal trees. The scheme was architectural rather than floral. It was quite different in the old gardens of Pompeii, where the ruins of the house of Panza show evidence of lovely gardens with jars of flowers, cultivated paths, shrubs and the remains of rock gardens.

The Roman gardens flourished in their perfection about the time of the birth of Christ, and they seem to have been mainly great public places for the rich young men, cultivated to surround summer imperial estates. One of the most famous of all was the Pliny garden, a chart of which can still be seen in the most complete of the old French garden books. And in this elaborate wooded space were not only trees and flowers and immense stretches of lawn, but the whole gorgeous Roman equipment of living—bedrooms, dining rooms, warm and cold baths, sunrooms, rest rooms, rose gardens and large spaces especially planted and devoted to outdoor sculpture. At this time when gardens were so essential to the life of the rich and happy, Roman explorers and conquerors returning victorious from other lands, instead of bringing exclusively gold and slaves, or fish and cherries as Lucullus did, arrived in Italy laden with roses, narcissus, bluet and amaranth roots. In such grounds as those, of which the famous Garden of Adrian is a notable example, there were trellises and arbors; the furniture was marble, the floors mosaic; ivory was used, and through the woods "roamed" little animals of carved wood. The guests of Adrian's garden parties were cheered with sounds of music from hydraulic organs, and rare, brilliant plumaged birds flew through the trees. The plants along the pathways were in vases of carved marble, alabaster and porphyry.

THE formal garden came into existence in Italy through Cardinal d'Este's use of the old Garden of Adrian as the foundation of his own beautiful estate. And because he wished to incorporate in his scheme of beauty the old marble furniture, the rare jars and seats, his whole garden was built and furnished in an architectural manner, setting a fashion for this style of gardening which still obtains in Italy and has been imitated all over the world. It was in the sixteenth and seventeenth centuries, that formal gardens were most extravagant among the loveliest being those on the estates of Lorenzo de Medici, Borghese and Colonna. The beauty of these

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gardens mainly depended on the interesting contrast of marble, well handled, in statues, pergolas, balustrades and vases, with the rich foliage of trees and vines. Flowers appear incidental in the scheme of the formal garden of those days.

France seemed to have developed more slowly her spirit of garden making, and her first famous cultivated garden space was the Royal Garden of Medicine planted in sixteen twenty, in which every flower of medicinal value flourished to the joy of the scientific world. Before this, there had been only one important little French garden. This also was a place of herbs, planted and cared for by an old apothecary. France came into her garden fortune in the seventeenth century, when her kings began to live more out of doors, and desired a more elaborate scheme of Nature as a background. The early French gardens were very formal, more flat and less intimate than the Italian gardens. The pergola was seldom used, but balustrades, vases, naiads and tritons at the water's edge and fauns and dryads in the woods brought the sculptural element in fascinating relation to the trees and shrubs and flowers. And there were more flowers in the French gardens and usually very simple, everyday flowers such as you find about the village homes in any land.

Holland's gardens also flourished in the sixteenth and seventeenth centuries, and there, flowers were preeminently the delight of the gardener—above all, the tulip, "God's chef d' oeuvre," as it was called by a famous Dutch tulip lover.

When the garden fever reached England, at once the more intimate and homelike quality crept into the cultivation of the space around the house. Flowers were the delight of master and gardener. England did not need to cultivate her trees, for she had had them almost from the beginning, and her damp climate took care of her great stretches of green. But her love of gardening grew until it became a favorite pastime of the leisure class and the joy of the busy people. In a quaint and delightful old book by John James, published in seventeen twelve, and subscribed for by all the nobility of England, we are told that "gardening is always better for being under the eye of a master who has some skill in it himself." And thus we see that the real garden is the intimate joy of each man, and not a thing that can be given to him or done for him. And we feel that Bacon was right in calling it the pleasantest of all occupations.

WE have never been very great garden-makers in America, though we are now commencing to understand all that the garden means and holds for human health and happiness. One questions if the beginning of a nation ever really sees the garden

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in its right light, as quite the most practical and most profitable of possessions. It does not seem to be a part of the birth-throes of any nation. For first of all people must be fed and housed and clothed, and then beauty may come. As a matter of fact, beauty can and should come with all of these operations from the very start. But the world has grown to associate beauty with the finished product of civilization, with leisure hours, and so the garden does not figure largely until the world finds itself at peace and with leisure.

The loveliest early gardens in America were in the old Colonial plantations, and in New England where after a few generations women's souls sought an outlet from morbid spirituality in the simple delight of what is now known as the old-fashioned New England garden—a delight which probably saved the sanity of many women and children in those terrible early days of Puritan dominance.

It is only within a few years that America has awakened to the desire of a sort of impersonal garden, the cultivation of large estates with a view to their beauty, the sense of garden-making as a delight to man, woman and child. And with this understanding and appreciation of gardens, we have grown also to desire the more attractive and interesting garden furniture—appropriate seats, trellises, arbors, pergolas, vases and even the final ornamentation of a garden, statuary. As a rule, the American garden does not readily lend itself to elaborate statuary, because the great majority of our gardens are merely small, homely affairs where hunting dogs, pensive nude ladies and gentlemen galloping past on horseback would be intrusive, take up too much space and crowd upon our quiet contemplative moods. These "charming silent people" belong in the gardens of Versailles, in Nymphenburg, hidden in the ilex groves of Greece or sheltered by branches of laurel and myrtle. And yet occasionally even in America in our parks, in our large estates, in our public gardens, there is the need of and demand for garden statuary.

This was especially felt in the lovely garden surrounding the Palace of Fine Arts at the Panama-Pacific Exposition in California. It is quite a miracle that so beautiful and dignified a garden could have been created in a few months. The Greco-Roman colonnade sweeps around the shores of the lagoon eleven hundred feet in extent. Between the colonnade and the Palace of Fine Arts is a broad promenade and in the spaces between the colonnade fronting the lagoon and in the copses and bowers close to the lagoon itself have been placed some of the most interesting group pieces of statuary as well as individual figures, bas-reliefs and fountains. A most impressive single statue is probably St. Gaudens' "Lincoln," and the most remarkable and significant group is the "Wave of Life," a noble con-



"YOUNG PAN," JANET SCUDDER,
SCULPTOR: IN THE GARDEN OF
THE PANAMA-PACIFIC EXPOSI-
TION.



"SUN GOD AND PYTHON," ANNA
COLEMAN LADD: IN THE GARDEN
OF THE PANAMA-PACIFIC EXPO-
SITION.



"FLYING CUPID," JANET SCUDDER:
IN THE GARDEN OF THE PANAMA-
PACIFIC EXPOSITION.



"WOOD NYMPH," ISADORE KONTI,
SCULPTOR: IN THE GARDEN OF
THE PANAMA-PACIFIC EXPOSI-
TION.

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ception in marble by Lorado Taft. This stands at the northern approach to the Fine Arts Promenade, and is shown in this issue of the magazine in the reproduction used for the frontispiece. Other notable statuary from this garden which we have the good fortune to use as illustrations are the "Sun God and Python," by Amanda Coleman Ladd, "Eurydice" by Furio Piccirilli, "The Wood Nymph" by Isadore Konti, and Janet Scudder's "Flying Cupid."

Although such gardens as this would never become common in so democratic a civilization as America, still for the sake of the progress of art, if not for the gardener and sculptor, we should have in every city, at least one great common public place where the people can get to know and love the trees, see and understand the flowers, and become sympathetic with that expression of art which apparently belongs to outdoor life. At the very least, we may thus honor our great people by recalling their memory in stone and bronze. Monumental statuary has always appealed to America's democratic spirit and if the outcome of the true artist's gift it may be ornamental as well as wisely historical for the people who frequent the garden spots. But it need not be essentially historical. Surely in America with all our growing delight in beauty it should be possible for us to find a place for the merely artistic in statuary, not only as a means of landscape ornament but as a part of our way of cultivating the understanding and appreciation of art in all people. In European countries the simple people live very close to great art; it is in the ancient buildings, in the century-old fountains in public squares, paintings that are national treasures are in the churches, and the churches themselves are famous for beauty. The common people in Italy and in France and sometimes in England feel that they own the art and love it accordingly.

In America we have not this intimate friendship with ancient loveliness; but surely there is no real reason why we should not establish little by little such an association with modern beauty, for the freshening of our own souls, for the progress of art, for the encouragement of the great men who give the good gift of their spirit to the nation.

A suggestion which *The Craftsman* would like to make to all readers is the importance of the formation of garden clubs. The Government at Washington is realizing this in a very practical way and is the source of much valuable information for starting school garden clubs, and vegetable garden clubs. As a rule, in the East, the members of garden clubs are persons interested in great estates, but there is no reason at all why all the workers in small gardens should not have their own associations and why even in the cities we should not have backyard garden clubs and roof-garden clubs.



EVENING PRIMROSE FROM NEW ENGLAND LOWLANDS.

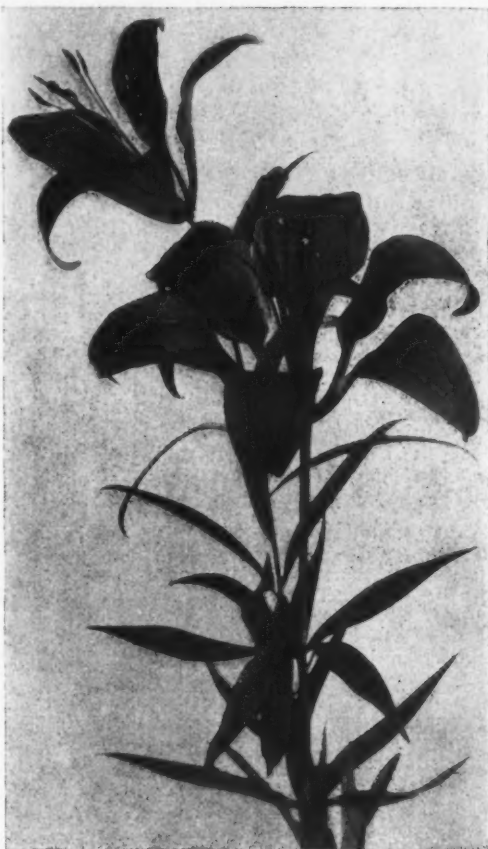
BOG GARDENS: MAKING THE LOWLANDS FRAGRANT AND BEAUTIFUL: BY ELOISE ROOR- BACH

THE low wet meadows of New England might almost be called "Flower Folds," for myriads of flowers flee to them, as do hunted birds to remote islands, seeking refuge from the fearsome civilization that so remorselessly pushes dusty roads and smoky cities into once undisputed bird territories. Certain of our lowliest wet meadows ought to be held by the Government as flower reservations, just as marshes, islands and forests are held for bird reservations. The meadows are almost the only areas within convenient reach of cities where the flowers have been able to remain in anything like their pristine variety and luxuriance. Many of the flowers of the woods fled to the meadows after the axe had robbed them of their kindly friends, the trees, conservers of moisture in ground and air. The people who venture into the springy spagnum

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meadows in search of the lovely purple or yellow fringed orchis sometimes find their woodland cousins *Cypripedium parviflorum* and *spectabile* as well. The spotted crane's bill though preferring the leafy shade of little open groves are now quite at home in boggy fields, hobnobbing in most intimate way with meadow bluets and marsh marigolds.

The marshes have always been fruitful hunting grounds for lovers of plants and small animal life. Wonderful butterflies, queer winged and crawling insects, birds and small shy creatures and some of the fairest flowers that grow are to be found in these soft boggy spots, where heavy, huge-footed destroyers dare not intrude. Myriads of "little flowers that are only visible when in bloom" crowd upon the sphagnum islands tinting them with tender colors that come and go with the seasons. There is always something wonderful in the way of color going on in our low wet meadows and always a procession of delicate flowers that are found nowhere else on earth, for the flowers of the meadow are different from those found in any other locality—more delicate, brighter of color. They are fine, dainty, merry looking as children; those of the dry sunny fields are wiry and stiff; those of the desert are prickly and spiny, defending their hardly matured seed treasures with almost human fierceness and courage; the flowers of the windy, salty coasts are leathery, short stemmed, creeping, toughly grasping the earth, bowing and



YELLOW MEADOW LILY.

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bending low under a tempest of strong winds that would uproot and destroy the woodland plants.

Take the orchis family with its numerous, widely differing but always wonderfully formed and colored varieties. No hot house flower is more delicately lovely than the *Cypripedium parviflorum*, the yellow lady slipper that hides among the grasses of moist meadows. There are two varieties of this native orchid,—the yellow slipper,—both of which are easily cultivated. Their leaves, oval-pointed and attached to the flower stem are fine foils for the tropical looking, slightly scented blossom. Even daintier is the pink and white native orchid called *Cypripedium spectabile*. A purple fringed one that blossoms in early June; *arethusa bulbosa*, a charming plant bearing upon a single stem one bright rose pink flower with a faint violet odor; a ragged fringed orchis and many other native orchids must be hunted for among the peaty islands of the wet wild pastures. The adder's mouth (*pogonia*), *calopogon* and sundew often reward the visitor.

Closely allied to the native orchids is a whole host of interesting plants only to be found in moist soil. The curious pitcher plant, that carnivorously-minded flower that sets traps for unwary flies and insects, met for the first time, seems as unreal as any seaman's yarn. It is another of the queer creatures that link the plant and animal kingdoms; it departs from the conventional ways of plants with many a weird, original result. It curls its leaves into cornucopias that hold quite a wine glass or more of water and then closes it over with a fibrous-hinged lid. These leaves like veritable little pitchers pour their contents on the foot of all heedless intruders. It is well to proceed warily when on a hunt for these plants or to anticipate a wetting from a broken pitcher by wearing high rubber boots, for the pitchers grow very rankly sometimes and pour out a disastrous quantity of sticky water mixed with the dead bodies of their insect victims. There are quite a number of varieties of pitcher plants native to both East and West, some of which send up a very tall stem with an uncanny looking flower at its tip end. Others bear their blossoms close to the ground. Some are red as a rose, some pinkish, others greenish, ghoulish and evil looking, veritable Sven-galis of the plant world.

Then there are Jack-in-the-pulpits, those funny little creatures that hold regular mass meetings every spring, converting every flower to a joyous doctrine of existence and the swamp cabbage, that hardy arum that pushes a leather spathe or hood above the ground and sits within it like a gnome in a wee green house with his front door wide open to let in the first pale sunshine.

THE CURIOUS PITCHER PLANT THAT SETS A TRAP FOR UNWARY FLIES AND INSECTS IS SHOWN AT THE RIGHT: ITS LEAVES ARE CURLED INTO CORNUCOPIAS THAT HOLD A WINE GLASS OR MORE OF WATER: THESE LITTLE PITCHERS WHEN BROKEN BY CARELESS FOOTSTEPS, POUR OUT THEIR THICK STICKY CONTENTS MIXED WITH DEAD BODIES OF THEIR VICTIMS: THE BLOSSOMS OF THE PITCHER PLANT ARE AS INTERESTING AS THE LEAVES: SOME OF THEM ARE A SICKLY UN-WHOLESOME GREEN, OTHERS RICH RED, GROWING CLOSE TO THE GROUND: SOME GROW ON THE END OF THE TALL STEM RISING FAR ABOVE THE LEAVES.



BELOW IS A GROUP OF MARSH LOVING PLANTS: THE "FIDDLE-HEADS" OF THE MARSH FERN ARE THE FIRST TO SHOW SPRING GREEN: THEN COMES THE JACK-IN-THE-PULPIT: THE INDIAN PIPE AND OTHER CURIOUS FLOWERS GROW IN THE SAME GROUPS WITH THESE FERNS AND JACKS, SO THAT THERE COULD BE ONE CORNER OF THE BOG GARDEN DEVOTED TO UNUSUAL PLANTS THAT SEEM HALF VEGETABLE AND HALF ANIMAL.



CLOSELY ALLIED WITH THE PITCHER PLANT ARE THE ORCHIDS, THOSE STRANGE FLOWERS THAT PERCH LIKE BRILLIANT HUMMING BIRDS AMONG BEAUTIFULLY VEINED LEAVES: THE NATIVE ORCHID SHOWN AT THE LEFT IS KNOWN AS THE YELLOW LADY'S SLIPPER: THERE IS A NATIVE ORCHID SOMEWHAT LIKE THIS YELLOW SLIPPER, BUT OF A LOVELY COMBINATION OF PINK AND WHITE: AMERICA IS RICH IN NATIVE ORCHIDS.



From Photographs by Nathan Graves.

THE CARDINAL FLOWER SHOWN AT THE RIGHT, ONE OF THE MOST BRILLIANT OF ALL NEW ENGLAND PLANTS, GATHERS IN SUCH MASSES BY LITTLE STREAMS THAT IT SEEMS AS THOUGH THEIR BANKS FLAMED WITH FAIRY FIRE: THE CARDINAL FLOWER SENDS OUT SPIKES SEVERAL FEET IN HEIGHT AND IN SUCH DENSE MASSES THAT THEY MIGHT ALMOST BE CALLED "PAINTED WANDS." THEY RISE ABOVE THE SURROUNDING GRASSES LIKE AN ARRAY OF BRILLIANT RED TORCHES.



ABOVE IS SHOWN THE FAMILIAR CAT-TAIL THAT UNLESS WATCHED CLOSELY WILL OVERRUN THE WHOLE FIELD DRIVING OUT LESS HARDY PLANTS: IT MAKES A FINE DECORATION FOR INDOOR USE AND SCHOOL CHILDREN LOVE IT, BECAUSE WHEN THOROUGHLY RIPE THE SEED HEADS CAN BE USED FOR FLAMING TORCHES.



THE FRAGRANT MINT SHOWN AT THE LEFT THOUGH NATURALLY BELONGING TO DRY PLACES GROWS WITH GREAT LUXURIANCE IN BOGGY MEADOWS, EXHALING SPICY ODORS WHEN BRUISED IN THE HAND OR BY PASSING FOOTSTEPS.

THE GRAY VELVETY-LEAVED MONARDA WITH ITS LAVENDER BLOSSOMS GROWS RANKLY IN WET MEADOWS MAKING FINE DISPLAY OF COLOR: THIS PLANT WITH ITS UNUSUAL COLORS IS SEEN TO ADVANTAGE WHEN ARRANGED IN LOOSE BOUQUETS IN THE HOUSE: IT SEEMS TO CARRY THE INFORMAL SPIRIT OF WILD FLOWERS SO MUCH NEEDED WITHIN DOORS: THE COMMON NAME FOR THIS FLOWER IS BEE-BALM: IT IS ALSO KNOWN AS OSWEGO TEA: IT USED TO BE GATHERED BY HOUSEWIVES AND PLACED AMONG THE HOME REMEDIES IN THE MEDICINE CABINET.



ABOVE MAY BE SEEN THE RICH BROWN SEED HEADS OF THE TEASEL, THAT USEFUL LITTLE PLANT USED BY CLOTH MANUFACTURERS IN THE FINISHING OF FINE MATERIAL: IT MAKES AN EXCELLENT WINTER DECORATION FOR THE HOUSE.



THE EVENING PRIMROSE ANNOUNCES THE COMING OF EVE WITH A FRESH YELLOW FLOWER—A LOVELY GARDEN SUN DIAL: AT THE LEFT ITS GRACEFUL METHOD OF GROWTH WILL BE SEEN: THERE ARE MANY VARIETIES OF THE EVENING PRIMROSE, EACH ONE LOVELY OF COLOR AND HAVING A CHARMING HABIT OF OPENING SUCCESSIVELY WITH BUDS ARRANGED SYSTEMATICALLY ALONG TALL GRACEFUL STEMS.

THE CLOSED GENTIANS "BLUER THAN THE BLUEST SKY" ARE AT THEIR BEST IN THE MARSHES: THEY ARE ONE OF OUR FINEST NATIVE WILD FLOWERS

THAT SHOULD BE CULTIVATED IN EVERY GARDEN: AT THE RIGHT MAY BE SEEN A FEW SPRAYS OF THIS WONDERFUL DEEP BLUE FLOWER.



NUMEROUS NAMELESS AND LOVELY LITTLE FLOWERS THAT ARE ONLY NOTICED WHEN IN BLOSSOM ARE FOUND AMONG THE GRASSES AND RUSHES OF WET MEADOWS: THEY ARE WONDERFULLY DELICATE AND TOO FRAIL TO BE TRANSPLANTED TO CITY HAUNTS: THE FEVER-FEW IS SHOWN ABOVE.



AT THE LEFT MAY BE SEEN ANOTHER OF THE MANY WILD FLOWERS THAT FORMERLY LIVED IN THE WOOD BUT ARE NOW FULLY AT HOME IN THE MEADOWS: THE WHITE BERRIES OF THE BUTTERCUPS ARE MUCH APPRECIATED BY THE MARSH BIRDS.

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The shooting stars come out in vast numbers and cross the meadow with pink and cerise nebulae. Helebores, white mandrake blossoms under their green umbrellas, blue, yellow and white violets, the jolly coltsfoot and crowsfoot, buttercups, crane's bill, yellow eyed grass, all crowd in among wonderful rushes and ferns and marsh grasses.

AS for the cranberry bogs, there is no possible opportunity to mention all the treasures of those charmed spots. The creeping snowberry, running swamp blackberry, the swamp mallow, elodes, the flaming fire weed with feathery flying seeds, meadow sweet, meadow rue, jewel weed (oft called the silver leaf)—all come for a brief stay in the sure refuge of the meadows. From the safe vantage ground of the outer edge of the meadows the way of a stream may be traced by flower sentinels, for though it is concealed from sight every turn and bend is indicated by their presence crowding as closely as possible to the water's edge. The cardinal flower sometimes outlines the place of the brook with its flaming spikes until it resembles a river of fire. No more brilliant flower flames through the whole flower world than is borne by this beautiful plant. The evening primrose marks the flight of days in the meadow saluting each eve with a fair fresh blossom. The closed gentians love to congregate in the marshes, half opening eyes "bluer than the bluest sky." Following them are the lovely fringed gentians which fleck the ground with sweetest cerulean blue even after the Indian summer days have passed and the hoar frost whitens the ground.

That useful plant the teasle, with its decorative seed heads, is often found growing by the side of roads that have banked up a little brook. The seed heads of this familiar wayside plant are used in the manufacture of cloth. The fine tips bend but do not break, yielding with the weight of the cloth, pulling, evening and perfecting it but not tearing it as would any similar steel pointed instrument made by man. The polished brown pods make a rich winter decoration, for they are a warm tone and look quite as though especially designed for house ornamentation.

There is a whole new world of plants down in the salt marshes and another up in the high mountains. The meadows of the mountains generally formed by the accidental damming of a brook by a fallen tree, receive deposits of the finest soil washed down by the rains and melting snows, which partly accounts for this wonderful lush growth. Great altitude is on the other hand responsible for the forms so different from the flowers of the lower valleys. In the high mountains plants must grow quickly, for their season is short,

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CERISE AND LAVENDER "SHOOTING STAR."

so they almost spring into sight upon the melting of the snow. Those of the low valleys making a more leisurely arrival stay a longer time, and are almost of another race.

But whether of high mountain, low valley or salty marsh, some of our characteristic blossoming meadows should be conserved for the pleasure and education of both present and future generations. People fortunate enough to own one of these natural gardens should cherish and develop it instead of draining and destroying. Coax the stream that feeds it to appear occasionally instead of becoming entirely lost among the flowers and grasses, even let it form a pool if possible where water-lilies may grow. By a little protection and encouragement our low meadows may become a floral asset in the landscape.

There is no form of gardening that requires as little attention as these lovely wild wet meadows, for the flowers growing in such places prefer to be let alone. They need no transplanting and increase of their own accord, following the most inspired plans. Whoever owns even a small summer estate is almost sure to possess some low, boggy spot that, usually, at considerable expense is drained and filled; thus thoughtlessly is destroyed

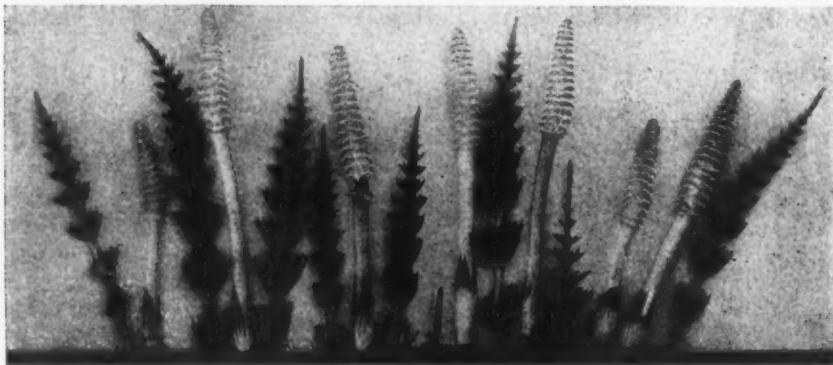
one of the finest opportunities for an original and delightful garden. Near the house a formal planting is suitable, satisfactory and to be recommended, because, being formed on definite lines, it will be beautiful in winter as well as in the summer. But, away from the immediate door-yard, where it may be chanced upon unawares just around the edge of a group of trees, or on the other side of a wall or hedge, or looked down upon from terrace, bedroom window or little hill, a marsh garden, under the magic influence of morning or evening sun, makes one of the most charming of garden surprises.

How much better to take the hint furnished by Nature with its wet

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meadows, and finish the work so well begun, than to fill in, level off and plan something else, laboriously, expensively and unsuitably. Such little boggy spots, if cleared a little, might reveal a spring—a treasure indeed to a garden maker. They make ideal iris beds, and irises imported from various lands all look at home somehow, and extend our native blooming time considerably.

Stepping stone paths, with an occasional "broken-line" bridge of stone slabs or rough timber, or half-sawed trunks add to the beauty of the meadow garden, and permit the owner to obtain a nearer view of the unusually delicately formed flowers that grow in the softest places. Numerous stepping stone paths, irregularly laid, of course, leading to certain fine groups of plants, with low blooming plants growing between the stones and the high one bending over, make as beautiful garden paths as even the most enthusiastic artist could wish. A little Japanese arbor or "rest house" built near the edge of the marsh garden would be suitable, reasonable and very beautiful. So, we advise all owners of country acres to refrain from destroying their boggy lowlands and to convert them instead into gardens that will cause them little trouble to develop and endless satisfaction and pleasure to possess.



BLOSSOMS AND FOLIAGE OF "HORSE-TAIL" RUSHES.

THE SIMPLE BEAUTY OF JAPAN IN AN AMERICAN APARTMENT ACHIEVED THROUGH THE MAGIC OF AN ITALIAN DECORATOR



BEFORE a full appreciation of the beauty of a Japanese home interior can be reached, it is necessary to understand, to have a measure of sympathy with the ideals underlying or rather prompting their unceasing devotion to simplicity. The Japanese as a nation are wonderfully free from vulgar ostentation. They strive for refinement rather than luxury and take pleasure in delicate suggestions rather than bold display. Okakura, that distinguished authority on Oriental archæology and art, says that the old aristocracy, the Ashikago exquisites, who did so much to establish art ideas in Japan, loved to live in thatched cottages as simple in appearance as those of the meanest peasant, yet whose proportions were designed by the highest genius of Shojo or Soami; whose pillars were of the costliest incense-wood from the farthest Indian islands; even whose iron kettles were marvels of workmanship designed by Sesshu. "Beauty," said they, or the life of things, "is always deeper as hidden within than as outwardly expressed, even as the life of the universe beats always underneath incidental appearances." Thus it would be their joy to ornament an ink-box, for instance, with simple lacquering on the outside and in it hidden parts, with costly gold work. The tea room would be decorated with a single picture or a simple flower vase to give it unity and concentration and all the riches of the daimyo's collections would be kept in his treasure house, whence each was brought out in turn to serve in the satisfaction of some æsthetic impulse. Even to the present day the people wear their costliest stuffs for undergarments as the Samurai prided themselves on keeping wonderful sword-blades within unpretentious scabbards.

Another element that must be taken into consideration is their idea that everyone should have a house of his own, designed to meet individual requirements, to express individual taste. Every house has a *tokonoma*, or artistic altar, where but one beautiful thing is kept at a time. These shrines represent the development, from youth to old age, of personal taste, and serve as a medium for the subtlest and most appreciated compliment to guests; for the rare *kakemono*, jar, carving or bit of lacquer displayed to honor the guest, tell him more eloquently than words the esteem in which he and his art knowledge are held by the host.

It must be remembered also that Japanese rooms are designed mainly as backgrounds for art. The whole interior of a house is



*See page 362 for Original Room:
Designed and Executed under
the Hoggson Building Method.*

THESE WINDOWS, WHICH ORIGINALLY OVERLOOKED UNSIGHTLY BACK ROOFS, ARE PARTICULARLY FINE: THEY WERE FIRST COVERED WITH A LATTICE OF FINE PANELING OVERLAID WITH RICE PAPER, ALONG THE BASE OF WHICH RUNS A CARVING: IN EACH WINDOW TINY JUNIPER TREES ARE GROWING IN BOXES AND IVY TRAILS DOWN TO THEM FROM HANGING VASES: THIS ARRANGEMENT, MADE TO SUGGEST A GARDEN, FITS IN WELL WITH THE JAPANESE PLAN OF HAVING THE GUEST AND RECEIVING ROOMS FACE THE GARDEN.



*Designed and Executed under
the Hoggson Building Method.*

THE WHOLE END OF THIS ROOM WAS BROUGHT OUT IN A SERIES OF ALCOVES, ONE OF WHICH WAS FITTED WITH SHELVES TO HOLD VARIOUS TREASURES REPRESENTING THE CHIGAI-DANA, AND ONE RAISED A STEP ABOVE THE FLOOR TO FORM THE TOKONOMA OR NICHE OF HONOR FOR THE GUEST: THE RESULT OF THIS GROUP OF ALCOVES THAT SO CLEVERLY ELIMINATED THE UNSIGHTLY MANTELPICES, FORMS ONE OF THE CHIEF DELIGHTS OF THE ROOM: THE HEATING DUCT WAS BROUGHT FORWARD WITH A SIMPLE REGISTER FACE, WHICH, BEING IN THE FORM OF A GRILL, DOES NOT DETRACT FROM THE PLEASING EFFECT, YET HEATS THE ROOM SUFFICIENTLY.



*Designed and Executed under
the Hoggson Building Method.*

IN JAPAN FLOORS ARE COVERED WITH THICK MATS SIX BY THREE FEET, MADE OF RUSHES AND COVERED WITH MATTING, THE SIZE OF A ROOM BEING SPOKEN OF BY THE NUMBER OF MATS USED—SUCH AS AN EIGHT MAT ROOM, ETC.: IN THIS ROOM THE MATTING WAS LAID DIRECTLY ON THE FLOOR INSTEAD OF BEING USED AS A COVER FOR THE THICK MATS, BUT WAS BORDERED WITH BLACK WHICH GIVES THE SAME EFFECT OF DECORATIVE PANELING: FLOOR CUSHIONS WERE MADE OF CANVAS WITH STENCILED ORNAMENTS IN BLACK AND BOUND WITH BLACK LEATHER.



THE ABOVE PHOTOGRAPH SHOWS THIS ROOM BEFORE IT WAS CONVERTED INTO THE ARTISTIC BACKGROUND FOR THE NUMEROUS WORKS OF ART BROUGHT HOME FROM A TRIP TO JAPAN: THE REMARKABLY FINE RESULTS OF THE JAPANESE TREATMENT ATTAINED BY THE DECORATOR AND DESIGNER SHOW A NEW LINE OF POSSIBILITIES FOR PEOPLE WHO HAVE OLD-FASHIONED ROOMS TO DEAL WITH, THAT OVERLOOK UNINTERESTING CITY HOUSE TOPS, INTO LIGHT WELLS OR AGAINST BLANK BRICK WALLS.

JAPANESE MOTIF IN INTERIOR DECORATION

practically one room, divided into different compartments by the means of sliding screens or *fusuma*. The chief ornament of the room is the wood of which it is constructed, natural wood of beautiful grain, texture and color, unmarred by varnish or paint, but rubbed until it glows like satin. The Japanese reverence for wood, though well known, can never be understood until one has visited the homes of that fascinating land and seen the results of the skilled treatment that brings out the essential beauty of the wood. No artificial finish can compare with the rare effect reached by careful selection and preservation of a bit of delicately or boldly grained wood. With the wooden framework, plaster panels, pale, clean-toned matting and creamy rice paper stretched over latticework (used in place of our glass windows) the rooms are little more than simple settings for the works of art which even the humblest contrive somehow to possess.

Out of sight behind these plain paper *fusuma* are the clothing, bedding, books, etc., necessary to change the room into sleeping room or study. At meal times, low lacquer tables are brought in from the kitchen and placed before the guests or family and the room becomes the banquet hall. With all the necessary paraphernalia of the house hidden away behind the sliding panels that make up the sides of the room, there is none of the disorderly confusion or overcrowding so apparent in our homes. The Japanese say that our drawing rooms are but "warehouses" and think it uninteresting in the extreme to see the same things in the same place day after day. They much prefer to change the ornaments each day as suggested by various national or individual festivals, by the mood of the master of the house or as a mark of honor to a coming guest.

IT is interesting to see how with a knowledge of such ideals in mind, an American room in an ordinary apartment was converted by a well-known architect and decorator into a delightfully suitable background for a number of art objects gathered by the owner during a visit to Japan. The room contained a mantelpiece that suggested a treatment which resulted in a charming adaptation of the Japanese art shrine idea. The whole end of the room was brought out in a series of alcoves, one of which was fitted with shelves to hold various treasures representing the *chigai-dana*, one left plain to receive a rare cabinet and one raised a step above the floor to form the *tokonoma* or niche of honor for the guest. In early days this raised seat was reserved for the possible visit of the lords of the realm. Nowadays it is used to hold the *kakemono*, that is changed as often as the mood of the master suggests, or for the vase of flowers that must be arranged in some especially significant manner and the

JAPANESE MOTIF IN INTERIOR DECORATION

guest is given a seat next to, instead of upon, the platform. This, the position of honor, is to enable the guest to examine closely the art treasures placed there for his pleasure. The result of this group of alcoves, that so cleverly eliminated the unsightly mantelpiece, forms one of the chief delights of this room. The heating duct was brought forward with a simple register face, which, being in the form of a grill, did not detract from the pleasing effect, yet served to heat the room sufficiently.

The woodwork of the room was of chestnut finished in natural brown-grey tones and the ceiling panels of Japanese wood fiber paper of the same tone. The frieze around the room was covered with gold teabox paper which throws a soft rich glow upon the ceiling and gives subdued sunshine effect in the room. The side walls down to the low wainscot are covered with an ecru cartridge paper the same tone as the silk cloth used for the *fusuma* or sliding partition-screens behind which many art objects are kept to be brought out for the pleasure of guests or to be honored by an occasional position in the *chigai-dana* or *tokonoma*.

The space of the low wainscot which runs around the room the height of the window seat is filled in with Japanese grass cloth in two tone ecru shades. The floor covering is of fine Japanese matting, edged with black linen. In Japan, floors are covered with thick mats six by three feet, made of rushes and covered with matting, the size of a room being spoken of by the number of mats used, as a four, eight or twelve mat room. The black borders give an effect of paneling to the floor that is decorative in the extreme. In this room of course the matting was laid directly on the floor instead of being used as a cover for thick and springy mats. Floor cushions made of canvas with stencilled ornaments in black, and bound with black leather, comprise a most interesting and novel floor decoration.

THE artificial lighting is by floor lanterns, as may be seen by a study of the photographs, of different designs upon wood standards, and one wall lantern of open-work carved wood, lined with yellow silk. The treatment of the two uncompromising windows which overlook a waste of back roof-tops was particularly fine. They were first covered with a lattice of fine paneling and rice paper, along the base of which runs a carving. In each window tiny juniper trees are standing in boxes and ivy trails down to them from swinging bowls. This arrangement, made to suggest a garden, fits in well with the Japanese plan of having the guest- and the receiving-rooms face the garden. Across the whole end of the room are four sliding screens or *shoji* which slip one over the other, each one equipped

THE RESTFUL IDEAL OF JAPANESE FURNISHING

with curious, antique pulls of bronze from which dangle gay silk tassels. A row of lights is placed just back of this rice-paper screen, so that even at night a soft glow comes through the windows.

These photographs, even the ugly original of the room, should hold many suggestions for the remodeling of interiors. Sliding *shoji* of creamy rice paper, such as are here used, would redeem many of the too high windows found in all old city houses, windows that overlook unsightly backyards or open upon nothing but flat brick walls, or in to an air shaft. The broken line of shelves, paneling of walls, ceiling and floor, standard lights, natural finished woods, sliding screens in lieu of doors to conceal the presence of useful but architecturally troublesome closets are all easily adapted to remodeling large or small rooms; though distinctly Japanese in character any one can see that it has been designed for and is enjoyed by an American. The presence of rugs upon the floor (especially the one laid diagonally) the heap of cushions in the *tokonoma*, the raised window seat, hanging bowls of ivy, luxurious massings of flowers and above all the number of art objects displayed at once, proclaim the American ownership. Yet the whole is charming in the extreme, artistic and distinctly to be praised.

THE RESTFUL IDEAL OF JAPANESE FURNISHING

"FOR the courtesy and simplicity of Japanese home life, the domestic architecture forms a faultless setting. It is absolutely frank and straightforward in construction, perfectly simple in its forms, and reserved and refined in its decorations; all the ornament is rigidly constructional, while the furnishings are of the simplest quality and only such as the nature of the life demands. There is no ornament for the sake of ornament, no woodwork or carving not demanded by the exigencies of construction, no striving for picturesque effect through fantastic irregularity, no overloading of unnecessary decoration, no confusion of furnishings, no litter of trivial and embarrassing accessories. The spirit of ornamented construction and no other ornament whatever that characterized Greek architecture finds its echo in Asia. As a result the effect is more reserved, refined, gentlemanly, almost ascetic, than is to be found elsewhere. No greater contrast to our own fashion could be imagined. With us the prime object appears to be the complete concealment of all construction of whatever nature by an overlay of independent ornament. With wainscot and marble and tiles, plaster, textiles and paper hangings, we create a perfectly fictitious shell that masks all construction and exists quite independently of it."

From "Impressions of Japanese Architecture and the Allied Arts," by Ralph Adams Cram.

THE WALLS OF YOUR HOME AND THE NEW COVERINGS FOR THEM

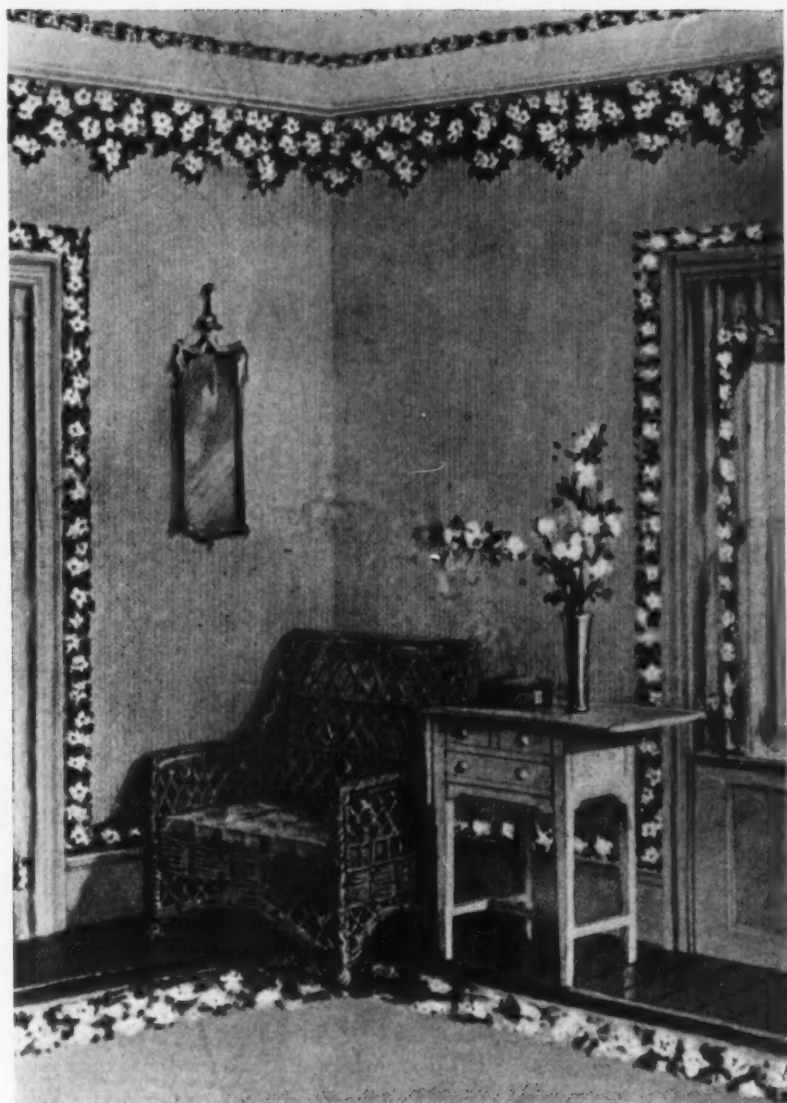


BEFORE taking up the newest and most interesting ideas in wall decoration, it is worth while to look back a moment on the origin and development of this art. For it not only has a certain historic value, but may also serve somewhat as a guide in the selection and treatment of the latest wall coverings devised for the modern home.

The walls of the primitive dwelling, of course, were bare—decorated occasionally, as crude artistic skill developed, with rough tracings and carvings of animals and birds, and scenes from the war and chase. Later, as civilization grew, and looms and embroideries were known, the women of the various lands wove colored cloths, and tapestries, some of which were hung at the entrances and windows and spread over the bare surface of the walls, partly for warmth, and partly for their beauty. Hangings of canvas, painted to imitate tapestry, were extensively used during the fifteenth and sixteenth centuries, and during the sixteenth and seventeenth we find that a thriving business was done in Italy and Spain (particularly at Cordova) in the manufacture of hangings of leather variously stamped and embossed. From these countries, the art was carried into France and England. But, although paper wall hangings seem to have been used by the Chinese at an early period, Europe did not use them to any extent before the eighteenth century. At that time wall paper was made to imitate the tapestry, velvet and leather that were already in use as wall coverings. Even today, the most expensive papers are those that counterfeit some other fabric. But fortunately this tendency is giving place to more originality of texture and design, especially in America.

It is curious to note that at first wall paper was made in sheets instead of webs, and these sheets, which were twenty-two by thirty-two inches, were pasted together to make a length of twelve yards. The pattern was then applied with stencils and the background with a brush. "The first improvement," we learn, "was the introduction of block printing. In this process the pattern was engraved on wooden blocks, a separate block for each color, and each block applied to the paper by hand as many times as the pattern was repeated. The colored background was painted in with a brush."

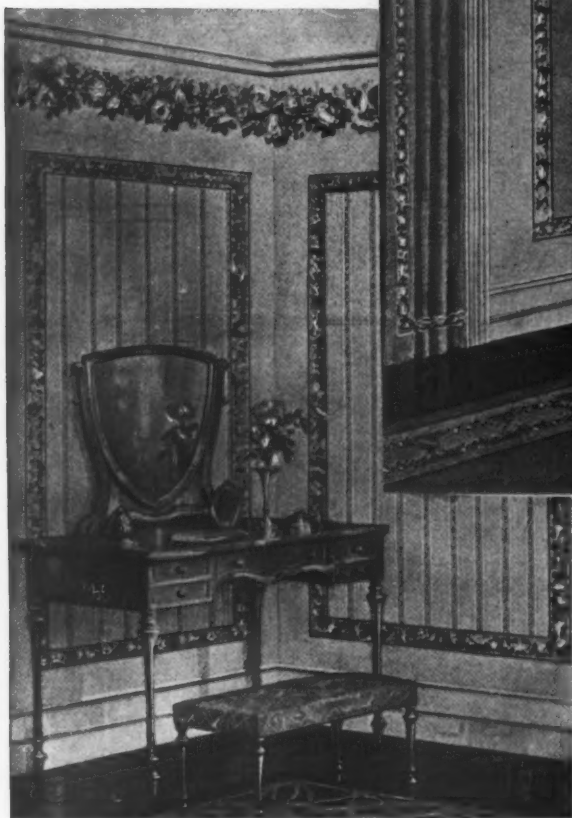
After that came the Fourdrinier machine, by which wall paper was produced in continuous webs; then the cylindrical rollers, similar to those employed for printing textile fabrics; later, grounding machines, for laying on the background color; machines for bronzing, embossing and various other processes. And in eighteen seventy, the



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DETAIL OF A CHARMING ROOM IN BLUE, GREEN AND WHITE,
SHOWING THE NEW DECORATIVE USE OF WALL PAPER BORDERS
ABOUT THE WINDOWS, AND REPEATED IN RUG AND DRAPERIES.

AT THE RIGHT IS A DETAIL OF A BEDROOM IN WHITE, PALE GREEN AND ROSE: THE TREATMENT OF THE WALL IS NEW AND ELEGANT: THE BODY COLOR IS WHITE, WITH PANELS IN PALE GREEN, BORDERED WITH BANDS OF ROSES, THE BANDS REPEATED ON THE EDGE OF THE PORTIERES.



AT THE LEFT IS A BEDROOM IN WHICH THE DOMINANT NOTE IS ROSE: THE WALLS ARE A MOST DELICATE GRAY, WITH PANELS BORDERED WITH ROSE BANDS, STRIPED WITH GRAY-GREEN: ROSE DAMASK IN THE UPHOLSTERY, AND THE FURNITURE IS GRAY.

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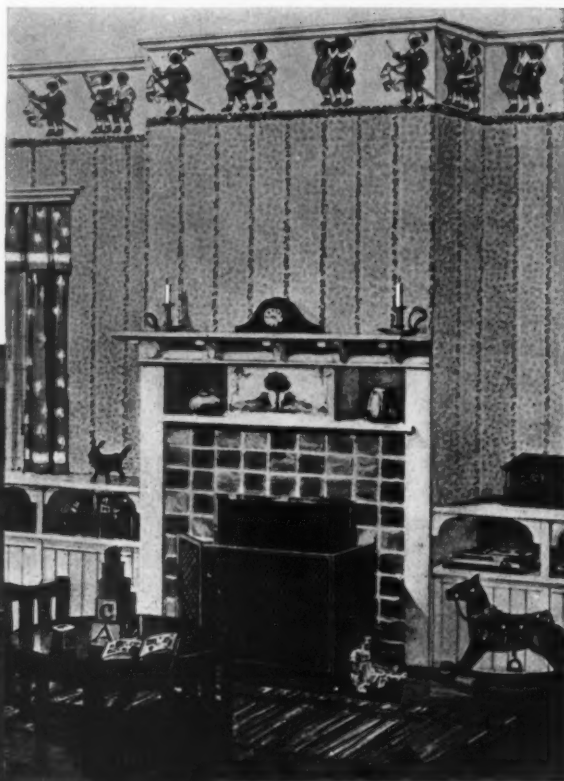
INTERESTING WALL DECORATION FOR A MODERN DINING ROOM IS SHOWN AT THE RIGHT: THE FRIEZE IS MAIZE COLOR TOPPED WITH A GORGEOUS BORDER OF AUTUMN FRUITS: THE BODY OF THE WALL IS IN RICH DESIGN OF GOLD, BROWN, GREEN AND RED: THE FURNITURE IS BROWN AND THE DRAPERIES AUTUMN RED.



A CHARMING BEDROOM IN GRAY, PALE RED AND GREEN: THE GRAY WALL PAPER IS STRIPED WITH GREEN, AND THE GREEN AND ROSE BORDER IS USED AT THE FOOT OF THE PAPER AND AROUND THE CASEMENTS: A NOVEL IDEA IS SHOWN IN CHINTZ TO EXACTLY MATCH THE FRIEZE IN DESIGN AND COLORS.

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A CHARMING GLIMPSE OF A NURSERY IS SHOWN AT THE RIGHT, WITH ONE OF THE NEW DECORATED FRIEZES WHICH SO DELIGHT CHILDREN: THE WALL PAPER IS IN NEUTRAL TONE, GAILY STRIPED: THE BACKGROUND OF THE FRIEZE IS PLAIN AND THE FIGURES ARE IN RED, BLUE AND GREEN.



A LIBRARY IN RICH TONES: THE WALLS MUSTARD YELLOW WITH PANEL BANDS OF GLOWING DESIGN, YELLOW, RED AND BLUE: A CONVENTIONAL FRIEZE MATCHES THE BAND: THE BLUE NOTE IS BROUGHT OUT IN THE DRAPERIES AND FURNITURE.

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THE WALLS OF YOUR HOUSE

continuous process was introduced, by which the paper passes automatically from one step to another, without a stop and without handling.

SO much for the technical side; and now what of the equally important æsthetic question? It has been truthfully said that a room can be made or marred by its wall paper. And indeed, we know how hopeless, from the standpoint of both beauty and peace of mind, is a background of violet, blue or purple roses that stare at one from every side, or a painted wall with a would-be artistic stencil border that threatens to eclipse all else in the room including its human occupants. So self-assertive are such walls, that they are no longer "backgrounds." And even when only mildly unpleasing, they haunt one continually, like an uneasy conscience, frustrating with silent and malicious glee, all attempts at restfulness and harmony.

On the other hand, what an invaluable and comforting thing the right kind of a wall paper can be! It pleases one's eyes, soothes one's spirit, and forms a friendly setting for both furnishings and people. Literally as well as figuratively, it fills the room with atmosphere, through the vibration of its color, whether dark or light, warm or cool. And because of this pervading, unifying quality, it almost invariably gives the keynote for the general decorative scheme.

It is only within the last ten or fifteen years that the majority of people have accorded to their walls and wall-coverings the consideration which they merit. Before that, wall paper was apt to be treated rather indifferently, with the result that many otherwise charming rooms were thrown quite out of key by backgrounds lacking fitness and taste. Graceful furniture lost its distinctive outlines, pictures were blurred, and even people seemed to lack their full individuality against the over-decorated walls. Then, as the defect was realized, interior decorators and home-makers generally began to study the question more carefully and effect a change. Plain papers in buff, brown, blue, green, rose and various soft intermediate shades were used instead of their restless predecessors. And against these pleasant walls the pictures acquired new distinction and the simplified furnishings took on a more harmonious and homelike air.

TODAY, however, while the plain tinted papers are still widely in vogue, a new and equally interesting tendency is making itself manifest in this field of interior decoration. Home-makers, decorators, and wall-paper designers, are becoming more and more interested in the kind of coverings and treatment of spaces that will make the walls complete in themselves, so that there will

THE WALLS OF YOUR HOUSE

be no longer any need to depend upon isolated pictures for the finishing touches. Instead, the idea now is to embody in the paper itself the necessary ornamentation, by means of plain or decorated panels, with ornamental borders, friezes and medallions which add the desired notes of variety in color and design, and also emphasize more or less definitely the main structural lines and features of the room.

With this new method, for instance, one of the most effective treatments in a room, where a simple background is desired, consists in using plain or faintly figured paper for the main walls, with a lighter plain tint between the picture rail and ceiling, adding the needed touch of mural decoration in the shape of a narrow border of paper showing conventionalized flowers or some appropriate geometric design, along the top of the wainscot, with a wider border of the same pattern below the picture molding. The narrow border may also be carried with good effect around the frames of the doors and windows. While the plain paper gives opportunity for the hanging of a few pictures, if the owner desires, these may be omitted without any danger of the walls looking bare, provided the arrangement of the furniture and lighting fixtures gives the room a well-balanced and comfortably furnished air. By repeating the colors of the paper and its border in the main rugs, curtains, pillows and other fabrics of the room, an atmosphere of harmony will be insured.

Another device that is becoming popular, is to mark off plain-papered walls with narrow strips of decorative paper designed for the purpose, with double strips at the corners. These panels may be of uniform size, extending around the room up to a high wainscot or up to the picture molding; or they may vary in size according to the nature of the spaces into which the walls are divided by the doors, windows, fireplaces and other features. In some cases, especially in a large room, where it is advisable to give as much variety to the walls as possible, it is well to separate the panels from one another by a foot or more, and to cover the spaces inside the panels with a different paper to that used on the outside. For example, a plain paper may be used for the main wall and a faintly striped or mottled paper for the panels.

THOSE who like to carry out such decorative schemes with great consistency of detail, will find it a charming plan not only to repeat in the draperies of the room the color of the walls and their borders, but also, to echo the actual designs, in curtains, rugs, and even furniture. This is quite possible, nowadays, for some of the manufacturers, in response to the wide demand for close harmony in home interiors, have begun to turn out woven and

THE WALLS OF YOUR HOUSE

printed fabrics that reproduce exactly the patterns and colors of the wall coverings. When painted or enameled furniture is used, it may be decorated by hand in oil colors with tiny medallions or units that carry out the motif of the wall-paper design. This should not be overdone, however; a bunch of painted leaves or flowers—whatever the pattern may be—placed in the center of a panel, in the middle of a drawer, on the back of a chair, or at the head and foot of a bed, will prove quite sufficient ornament, and while brightening the furniture in a delightful fashion, will add to the sense of harmony throughout the room. This method is particularly suitable for bedrooms and boudoirs, where the walls, draperies and furnishings are light in tone.

The same idea may be carried out in the nursery, and here, the patterns in wall paper or frieze, and in the ornamentation of the furniture, will naturally be of a cheerful and humorous nature, with colorful little characters from nursery rhymes, quaint animals and birds and trees, all rendered in simple, decorative fashion.

This new treatment of the walls with its omission of the "easel" picture and use of a simple form of mural decoration, while resulting in a background full of interest, does not necessarily make the walls appear as the most important part of the room. It permits them to serve, rather, with their borders and friezes, as a decorative frame or series of frames for the furniture and fittings. And although the walls are divided into spaces, and the furniture is arranged in groups against this panel setting, the main impression is one of unity and harmony rather than of individual panels and furnishings. In fact, it may be said that instead of having a room hung with pictures, the room itself is treated as a picture, with the walls and floor for canvas, as it were, while the furnishings, with their interest of line, color and texture, form a comfortable and artistic background.

An interesting point about this method of wall handling, is that it may be varied and adjusted in a more or less original fashion to each individual room, according to the purpose, size, shape and nature of the furnishings. As a rule, the room that seems at first to present the most difficult or awkward problem, usually proves full of opportunities for unique treatment of papering, color schemes and furnishings. And it should be remembered that a wise and tasteful solution of the wall problem, is one of the most important steps in the evolution of a beautiful and homelike room.

White walls, stencilled with black borders on stripes or panels are very much in vogue in the ultra-smart room usually with draperies in black, white and one or two startling colors, as green and orange, green and rose. On all white walls are combined black woodwork, and a paper frieze in many vivid hues.

"SCENT O' THE FERN"

"Scent o' the fern!
Once breathed,—from out the trodden ways I turn
And follow,—cool green mysteries to learn."



FERNS are to the forest what surf is to the sea. The boundless expanse of the ocean fills us with awe; we feel subdued by it and even somewhat afraid. But when its surface breaks up into

dancing waves and rolls close in shore we lose our terror and experience a delightful, intimate sense of friendliness. The vast aisles of the forest hush our speech, usher us into the presence of something too great and far removed for personal comprehension. But the ferns at our feet banish awe and we wade through them with delight, enjoying the woodsy scent released, as we enjoy the fresh salty tang of the surf. They are something we may easily grasp, understand, love and take away with us to our homes, where they unobtrusively keep us in remembrance of the noble shafts and vaulted roof of the great woods. The scent of the ferns once caught in a walk through deep forests is never forgotten. It is the mysterious, sweet, elusive essence of the remote green, as the rose and violet is of gardens. Even the mixture of hothouse ferns crowded together into silver dishes for ceremonial table ornaments remind us of cool, moist places, of wild free life far removed from a conventional environment. As the poet truly says, the scent of them once breathed, turns us out of the trodden ways and leads us to the cool green mysteries. So it is good for us to have ferns about



FERN FROM THE LOWLANDS.



LADY FERN FROM THE MEADOW.

us, on our dining tables, by study windows, in halls and sleeping rooms, to gently turn our thoughts back to woodland rambles and pasture walks. If a hothouse fern leads our minds retrospectively to the great out-of-doors, how much more would those gathered on the summer vacation or brought back from the summer home touch the imagination. No finer souvenir of the summer camp could be had than a fern transplanted from a favorite haunt. The sentient plant gives life

"SCENT O' THE FERN"

and beauty and responds to our care in the friendliest sort of a way. There are fully forty varieties of ferns in New England alone that will bear removal to steam-heated city houses. Their chief requirement is plenty of fresh air. They are far more accommodating than



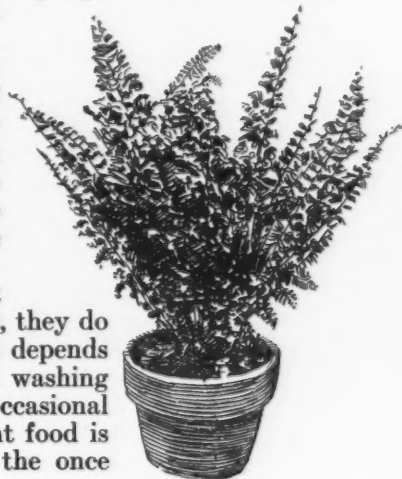
MAIDENHAIR FROM THE BROOKSIDE.

the wild flowers, and to many minds fully as lovely. They need no blossoms to win them friends, their lacy leaves are attraction enough. Flowers must have sunlight, while the ferns will do quite well without. They solve the difficult problem of what to do with the north side of the house and the shady window box. They require no rest as do the flowers, but continue to unfurl their fronds the whole year round if given half a chance. Moist, sandy soil in porous dishes is their chief necessity for indoor growing. The best way to transplant a fern from the woods to indoors is to gently remove it from the earth, place it in an unglazed earthen pot and leave it for a time in its familiar environment of cool, shifting light and shade until it recovers from the shock of broken rootlets. If it is not possible to do this, then after removing from the ground wrap well in burlap, leaving plenty of soil about the roots, and after reaching the camp, place in a pot and set out under shrubs or bushes until time to take indoors. Thus the fern will not miss the moisture of the forest air and will get the changing light and shade it requires.

When watering be careful not to get too wet, for though all ferns like moisture, they do not like soggy, sour soil. Their success depends also on good drainage. An occasional washing of leaves to remove the dust, and an occasional watering of the roots with a good plant food is about all the attention necessary, save the once a year repotting to a larger jar.

The *Aspidium acrostichoides*, better known as

the wild flowers, and to many minds fully as lovely. They need no blossoms to win them friends, their lacy leaves are attraction enough. Flowers must have sunlight, while the ferns will do quite well without. They solve the difficult problem of what to do with the north side of the house and the shady window box. They require no rest as do the flowers, but continue to unfurl their fronds the whole year round if given half a chance. Moist, sandy soil in porous dishes is their chief necessity for indoor growing. The best way to trans-



CHRISTMAS FERN
FROM ROCKY DELL.

"SCENT O' THE FERN"



ASPARAGUS FERN FROM WEST AND SOUTH.

the Christmas fern, is one of the finest of all for the house. It is to be found in almost every part of our country and will stand quite an astonishing amount of ignorant and careless treatment, of transplanting and transportation. The *Aspidiums* are among our most dependable ferns for garden as well as house decorations. Their variety seems legion, and all are confused when sold, for nowadays everything that grows in our woods and fields can be purchased, if desired. The *A. Ascutatum* var. *Braunii*, familiarly known as the prickly shield fern, even when taken from its haunts by the margin of mountain streams, will grow to a height of two or more feet, spreading gracefully and symmetrically. Its fronds are wider, yet more delicate than the Christmas or Boston fern. *A. Munitum*, found in abundance in the Oregon woods, resembles the Christmas fern but is much larger of growth. *A. Marginale*, evergreen wood fern, with fronds one to three feet in height and three to five inches in width, is of a rich green color and often found in our New England pastures. It bears city life with fortitude, therefore is a favorite with all who take it home as a memento of summer tramps. *A. Goldianum*, Goldie's wood fern, reaches a height of four feet even when grown indoors if given plenty of fresh air. With fronds a foot and more across, broadly ovate in form, its bold beauty is to be recommended for house culture, especially for conservatories and palm houses. *A. Cristatum*, crested wood fern, commonly found in moist shady places, never grows rankly, but is much prized for its unusual shade of green. The slender shield fern, the *Spinulose* wood fern, about fifteen inches high, the *Spinulosum* var. *dilatatum*, of cool mountain heights and the marsh shield fern all do well in



ROCK FERN FROM THE DEEP WOODS.

"SCENT O' THE FERN"

the house if given rich black wood mold for their roots.

The next fern of importance for home growing is the *Adiantum pedatum*, or maidenhair, the most delicate and graceful of all native ferns. It must be assured moist cool air or it cannot reach the perfection of growth. Under proper conditions it will, year after year, continue to send out wiry brown stems topped with a feathery cluster of fine light green leaves. Sometimes it is called five finger fern

because the delicate leaves branching from the tip of the tall brown stem resemble extended fingers. Its home is by brooks that splash against rocks and break into fine spray. Mists and spray provide just the atmosphere most suited to its sensitive, quivering leaves. Sometimes it completely covers the walls of canyons watered by dashing, splashing, plunging, excited little brooks. Or it clings to old tree stumps, finds a footing in the crevasses of rocks, hanging so low over the brook that it sways with every swirl as though touched by a passing breeze. There is nothing lovelier in the whole plant world than a colony of these exquisitely shaped ferns against a gray boulder, beside a rushing, singing stream. Yet these delicate denizens of wild places will grow luxuriantly in our rooms, reminding us of clear mountain streams, friendly ousel, wild gorges and free winds;

and no amount of cultivation robs the fern of its association with forests of beech, oak and redwood.

The *Asplenium Felix-foemina*, or lady fern, is a large showy plant of finely cut fronds that can be transplanted from almost any locality. It does particularly well in gardens, but will also grow indoors. In this same family is *A. Augustifolium* or narrow leaved spleenwort of the cool woods, and the *A. Ebeneum* or ebony spleenwort to be found among the rocks in high sunny places; both of these grow well in the house, if given a few rocks to feed upon and some good leaf



LACE FERN FROM THE BEECH WOODS.



MAIDENHAIR FERN FROM THE MOUNTAINS.

"SCENT O' THE FERN"



RARE CLIMBING FERN FOUND IN COOL HAUNTS.

Woodsia and the beautiful Cinnamon. But the *Osmunda regalis*, the lush Woodwardia and the "cheerful community of the polopody" do their best out in the garden. They are too truly of the woods to bear the dry heat and dust of cities.

Besides adding to the beauty of our rooms and reminding us of pleasant places and delightful excursions into the woods and pastures, these plant friends actually make the air of our rooms more wholesome. They take up the poison of illy ventilated rooms and give it back again vitalized and purified. Besides these priceless services they help us tide over the period of desolation when gardens are asleep or when we have been forced to leave them behind with the summer home. We can lift ferns from the ground before Jack Frost arrives for his long visit, and put them in boxes and pots, thus saving part, at least, of all we have tended through the summer.

So great is the delight in house ferns that certain hothouses are devoting all their space to the cultivation of various hardy and rare species. So if your home is too far from woodland to "import" ferns free of cost, it is still possible to have them. Order them from the fern grower, just as you would seeds or plants, and you can also secure instructions for cultivation, for the fern merchants are making a careful study of this most ornamental house plant. From these dealers the amateur can always obtain advice.



HOLLY FERN.

THE ATOM AND THE MASS



IT is good to do little essential things with a hot heart, to tend small tasks with a fine zeal which makes the seemingly insignificant employment big and important. In an inn at Savoy there was a flight of stone stairs. They were very dirty stairs. They had apparently not been washed since the first man went up them. John Ruskin saw them and the sight smote his soul into indignation. Straightway he procured a bucket and a broom and scrubbed the stairs painstakingly. Was he less an artist for this menial service? No. He himself says that he never made a finer sketch than the one which that same afternoon grew upon his easel, under the hands which had washed the stairs. Fundamental fidelities are the parents of art. No event of life is trivial, no task, however humble, is beneath the dignity of the high soul. Attention to the atom alone solves the mystery of the mass. The head of an Edison is habitually bent over microscopic particles which the world passes by. The cook in the kitchen feeds the queen, and if her cooking is good she is not less queenly than the queen herself.

There is a purpose in circumstance. Nothing in our lives is for naught. All things which have been given us—even our chains—are meant for our making, meant for the working out of our goodly destiny. Bunyan in prison, apparently cursed by sunless hours of solitude and loneliness, was a greater Bunyan than if he had been free to roam afield. The walls which shut his body in could not confine his soul; it escaped them and went out into all the world to lift to higher levels the hope and vision of mankind. The log cabin in which Lincoln was born lent its ruggedness and simplicity to the man himself, and has become a shrine which men approach with reverent feet as to some holy place which love and truth have glorified. The hard lot is ever the school in which greatness is taught, and the best scholars are those who perceive the purpose of difficulty and do not grow bitter as they grapple with it. The very genius of progressive living consists in a capacity to appreciate the day and what the day holds; to find in all seasons and events a divine conspiracy to refine the soul and make it a greater soul; to hail hardship with grim gladness and bless the hills which must be climbed; to look with kindly eyes upon every human thing; to accept with complacency the small circle of opportunity until it has been shown that we are worthy to move in a wider one. Along no other path may we come to our best and largest estate of being and serving.

From "Soul-Spur," by Richard Wightman.

NEW AMERICAN FURNITURE: ITS VARIETY AND BEAUTY AND COMFORT



THE old story of the New York man who entered his next door neighbor's house by mistake in the evening and did not know that he was not in his own house until he reached the room where he expected his own personal belongings to be, is losing its value as a satirical illustration of a tiresome truth. There was a time in the past—and of course the situation still exists in many places in America—when houses were built on the same model, furnished in the same fashion, with the same colors and styles, and when it would really have taken a more than usually observant man to distinguish his neighbor's home from his own. Indeed, the aim of house furnishing at one time in America seemed to be monotony. People had not yet developed individuality of taste in color and design, and it was possible to go through an American town and find practically all the houses of one date in the same style, almost inevitably in the same color, with gardens growing the same flowers, and the porches and sitting rooms carrying the identical attempt at imitation Period furniture. And of course the owners dressed in one fashion, chatting among themselves about the importance of that beautiful thing—being “in the fashion.”

Quite suddenly—for ten years is really very sudden for any change of style in furniture and furnishings—we have commenced to develop a definite personality in our home ideals. We are accepting ourselves as a successful democracy, more so than ever this last year, and we are less fearful of expressing our interest in ourselves and in our homes. With a certain spiritual freedom has come a freedom in material things, until at last the more advanced women have reached a stage where if they do not like the furniture they can buy, if what they find in the shops does not suit their homes and their interests in life they take the initiative themselves and design their own furniture and furnishings according to their own taste. They coöperate with the interior decorator, the carpenter and the cabinet-maker, just as in the matter of home building they work with the architect, builder and contractor. The “ready-to-wear” house and the “ready-to-wear” furniture are no longer inevitable.

In addition to this cheerfully iconoclastic spirit toward home building and home furnishing, the furniture dealers themselves, large and small, are much more creative than they used to be, are much more interested in the designing of new and unusual pieces of furniture. All the important men have taste in the development of woods, in the creating of new stains and finishes, in the adjusting of interesting and rich or interesting and simple pieces to special homes

NEW AMERICAN FURNITURE

and special environments. In fact, in this country today we are beginning to do just what furniture makers have done in other countries—create and design and execute articles that are of art value and of practical utility, because there is a demand for such furniture and because we are realizing the need of American homes, furnishings, gardens—and we hope some day to include—clothes.

THE CRAFTSMAN has in the last two months made a very complete survey of furniture making in America as represented in the large New York shops and offices. And we are delighted and interested to see the fearless attitude of the manufacturer toward entirely new styles in furniture. One firm in New York is designing bedroom, dining-room and drawing-room furniture of oak inlaid with curly ash, also entire sets of oak stained in delicate tones and heavily carved at the base, all the carving being done in tarnished gold. The effect is sumptuous to a degree. The upper part of the furniture is scarcely ornamented at all and is built very lightly. About the base of the bed, chairs, tables and couches is this mass of rich carving of fruits, flowers and conventional designs. This style of furniture is especially appropriate for the most elaborate type of home. It is capable of immense variation in the coloring, carving, and in the tapestries, damasks, or cut velvets with which it is associated. Oak stained in exquisite and delicate gray, revealing the grain, carved and finished in dull tone, is one of the interesting developments of this same firm. It is easy to imagine a drawing room with this furniture in gray, white and gold, and here and there brilliant spaces of burnt orange or Mediterranean sky blue. Surely one can picture such a room as this, quite equal in elegance and permanent beauty to the old Period imitations—and much greater in comfort.

Another firm in New York whose work we shall handle next month in some detail is producing a very interesting line of ivory and black furniture. The designs are a little reminiscent of the more æsthetic European models, but in the main they are worked out more practically and the combination of ivory and black is managed with great interest and discretion. These models are for drawing rooms or reception rooms and are particularly effective with the Poiret black rug which throws the ivory into high relief. A pale emerald green is a satisfactory color to use in draperies, if a note besides black and white is desired.

READERS of THE CRAFTSMAN will remember that we have from time to time shown pictures of our own gumwood furniture which we feel is going to develop into an important branch of the more elegant American designs. The texture of the wood is

NEW AMERICAN FURNITURE

very fine, and in finish its tone can be varied through gray, yellow, heliotrope, silver, blue and green. This means an opportunity for carrying out a great variety of interesting and unusual color schemes without for a moment having the furniture dominate the room.

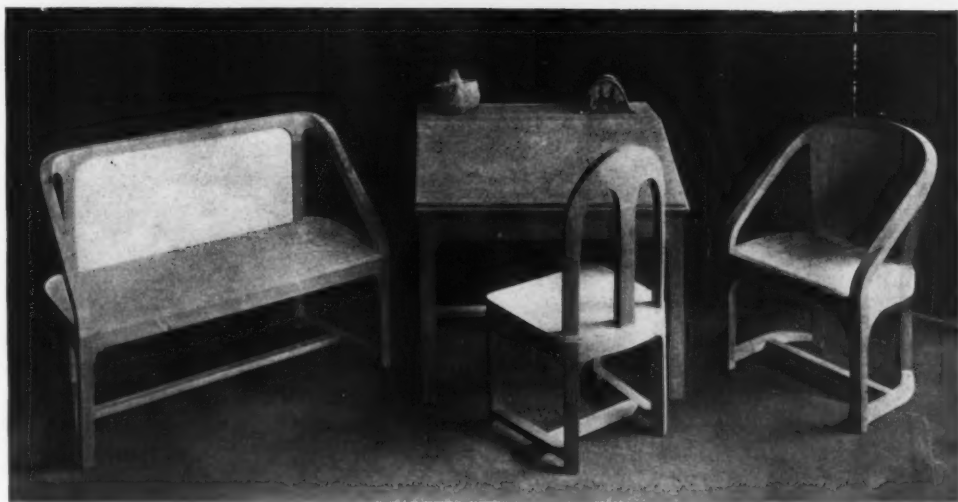
The painting of furniture which we treated at length in the June number of *THE CRAFTSMAN* is being expanded now beyond the mere decoration of dark or light surfaces with brilliant flower designs. One of the most interesting bedroom sets displayed this season in New York is colored entirely a rich Japanese blue put on in a manner that suggests wax enamel—the surface is so opaque and rich. The set is slender in design, rather æsthetic in fact, and the only ornament is an indented line filled with dull gold. This set has already been worked out in Chinese vermilion with bright gold and in water green with silver. So simple an effect as this furniture makes in a room leaves an opportunity for rich decoration desired in the rugs, wall paper and hangings. Or the entire room can be kept in flat tones with no definite color except the furniture.

These are a very few examples of the interesting styles that are being evolved by the real furniture craftsmen of America. It will be the purpose of *THE CRAFTSMAN* from this time to observe closely the growth of all artistic and original productions in the development of the real American spirit in home furniture. We have been doing this for some time in architecture, in garden-making, in the art world, in music, and we have also been interested in home furnishings. But we feel the matter is so important just now and so much will be accomplished in the next few years, that we shall give more space to furniture than we have ever done before. And we are confident that this is the wish of readers who are really interested in the progress of American home life through the increase of beauty in home environment.

It is interesting to us to return to the suggestion made at the beginning of the article—namely the making of furniture to fit the individual home. Occasionally a woman not only designs furniture for her own rooms, but actually executes it herself; or husband and son may be cabinetmakers, not by profession, perhaps, but through their interest in home life. In fact, nearly all boys, if the way is opened, will do something in the way of cabinet work. That phase of home making seems to be latent in almost every intelligent boy's make-up, and it is worth while to give every lad a chance at carpentry at school. It develops his brain, his muscle, his understanding of what is being done in at least one branch of craftsmanship, and eventually it may enable him to contribute personally to comfort and beauty in his own home.



VERY MODERN AND RATHER
ECCENTRIC FURNITURE
AND FURNISHINGS, FROM
VIENNESE INSPIRATION:
A NEW IDEA IN INTERIOR
DECORATION IS SHOWN
HERE, AND VALUABLE SUG-
GESTIONS GIVEN FOR THE
REDECORATING OF OLD
PIECES: W. AND M. ZORACH.



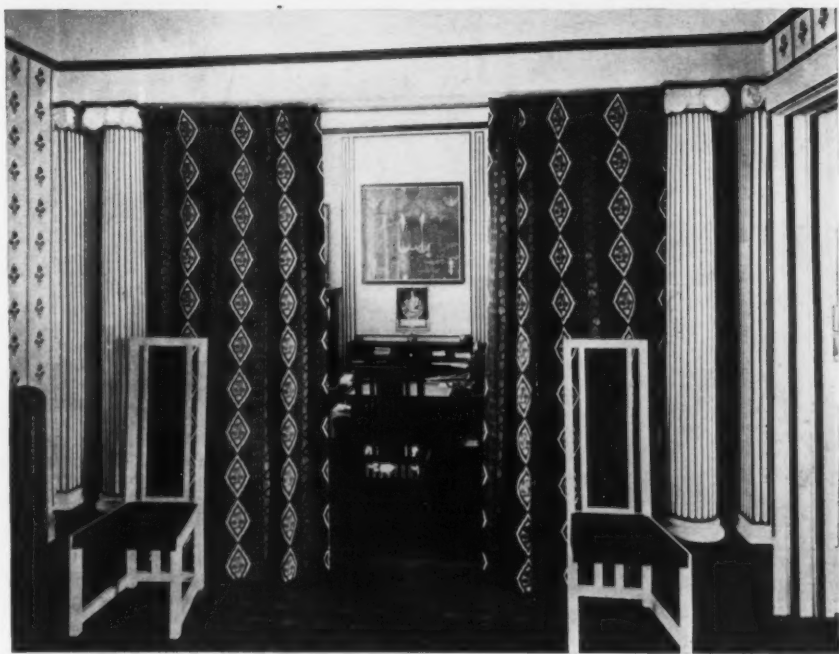
THE SORT OF STURDY CHILDREN'S FURNITURE MADE BY THE
MOUNTAIN COMMUNITY: IT MAY BE STAINED IN NATURAL
WOOD TONES, OR PAINTED BLUE, WHITE OR GREEN, DECORATED.



DETAILS OF PICTURESQUE
ROOMS DESIGNED BY THE
ASCHERMANNs: IN THE
UPPER PICTURE OAK
STAINED GRAY AGAINST
A GRAY WALL IS COMBINED
WITH GREEN AND ROSE IN
THE CURTAINS, UPHOL-
STERY AND RUG.

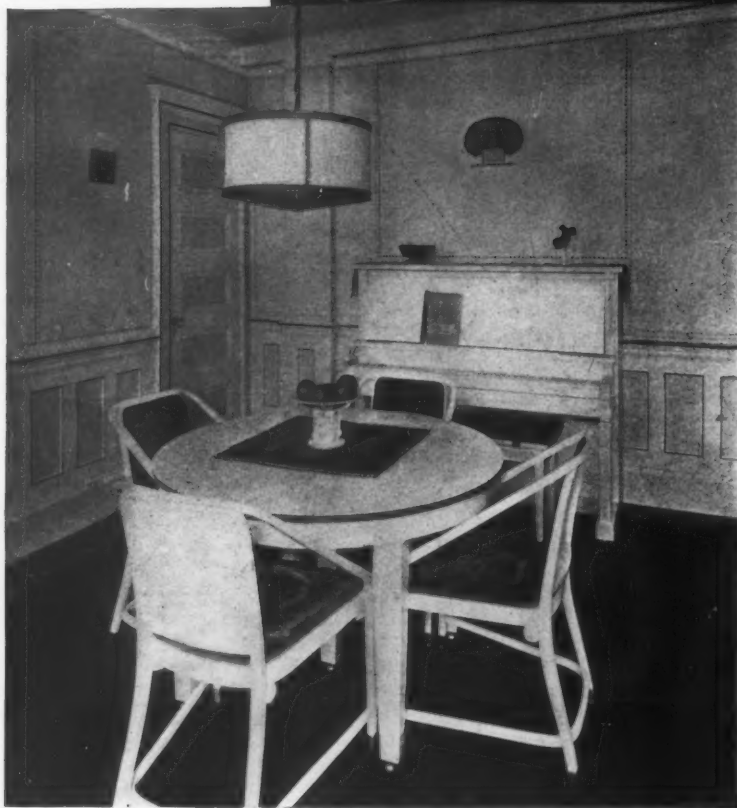


THE PREDOMINATING TONES
IN THE LOWER PICTURE
ARE ORANGE AND GREEN
WITH GRAY—THE WALLS
ARE MOST INTERESTINGLY
HANDLED IN PANEL
EFFECTS.



SITTING ROOM IN THE NEW YORK APARTMENT OF E. H. AND G. G. ASCHERMANN, SHOWING FURNITURE MADE BY THE OWNERS WITH A NOVEL COLOR SCHEME OF BLACK, WHITE, GREEN AND RED.

AN ORIGINAL AND UNUSUAL FEATURE IN THE ASCHERMANN HOME IS THE BUILT-IN SIDEBORD, WHICH IS REMOVABLE: IT IS PAINTED IN WHITE ENAMEL, AND OVER THE SHELF IS A BIT OF BRILLIANT DECORATION PAINTED ON THE WALL.



THE CREAM-ENAMELED FURNITURE IN THE ASCHERMANN DINING ROOM IS UPHOLSTERED IN BURNT ORANGE VELOUR AND THE SAME TONE IS REPEATED IN THE RUG AND WINDOW DRAPERIES: THE WALLS ARE GRAY AND THE WOODWORK IS CREAM WITH AN ORANGE STENCIL: A MOST CHEERFUL DINING PLACE, AND THOUGH VIVID, DECIDEDLY RESTFUL.

NEW AMERICAN FURNITURE

IN the illustrations for this article we have the good fortune to show a variety of rooms for which the furniture has been specially designed in perfect harmony with wall decorations and spaces. We are most especially interested in the two illustrations of a sitting room in a New York apartment—the studio and home of E. H. and G. G. Aschermann. In glancing at the pictures it is hard to imagine that this was originally the most ordinary, bare apartment, for today it is rich with color, interesting in lines, and holds the attention through a well-balanced use of color in relation to its space. The walls have the decorative Viennese effect of black and white which does away with the need of pictures. The pillars of both mantel and partition repeat the black and white impression. The portières are worked out in black, red and blue, and the rather formal furniture is painted white and brightened with rich red velour upholstery. The room is full of unique suggestions to people who are renovating old quarters or planning new, as of course the color scheme can be varied to suit one's own fancy.

The pictures on the tenth page show the dining room in the same apartment with cream walls, and woodwork decorated with gray and orange stencil. The cream enamel furniture is upholstered with cushions of burnt orange velour and the same warm color is repeated in the rug and window draperies. The piano is cream enameled wood with gray and orange decoration, and another original and unusual feature of the room is the removable cupboard which was built by the owners over the mantelpiece between the windows.

On the second page we are showing details of rooms in which the furniture was especially designed by the Aschermanns. In the upper picture the desk and chair are of oak stained a silver gray against gray walls; green and rose are used in the curtains, and the rug is rose and gray with a touch of black. In the lower picture the predominating color scheme is orange and green tempered with large spaces of gray in the walls and carpets. The wood is also stained gray, while black and orange are used in the willow furniture, with orange and white cushions and orange curtains.

The upper picture on the first page shows a variety of rather eccentric furniture and furnishings holding vivid memories of the modern Viennese ideal. Although one might not wish to reproduce this as it stands, it shows the new idea of furnishing, which may be worked out in a dozen different ways for a dozen different people.

The last picture shows a set of sturdy, quaint nursery furniture made by the Mountain Community. It is just now very much in fashion to color this furniture in bright tones, blue, white or green, according to the color scheme of the nursery. Also it is interesting

THE ART OF HOME-MAKING

to decorate such pieces with Mother Goose designs and scenes from fairy tales. The set would be charming in white in a richly colored room. In fact it is open to a thousand variations.

It is difficult to write briefly of the new feeling in this country about furniture, but as we shall show so much in the future and shall give detailed accounts of whatever seems beautiful and permanently worth while, it seems superfluous to say more of the illustrations we have given. Our idea here has been to make clear what American cabinetmakers are doing, and how much more they will accomplish in the future, and to help awaken a widespread interest in all that is truly valuable in our national architecture, home furnishing and decoration.

THE ART OF HOME-MAKING

A PERFECT home is never created all at once and by one person, and let the anxious house-mistress take comfort in the thought. She should also remember that it is in the nature of beauty to *grow*, and that a well-rounded and beautiful family life adds its quota day by day. Every book, every sketch or picture—every carefully selected or characteristic object brought into the home adds to and makes a part of a beautiful whole, and no house can be perfect without all these evidences of family life. . . .

An inexperienced person might think it an easy thing to make a beautiful home, because the world is full of beautiful art and manufactures, and if there is money to pay for them it would seem as easy to furnish a house with everything beautiful as to go out in the garden and gather beautiful flowers; but we must remember that the world is also full of ugly things—things false in art, in truth and in beauty—things made to *sell*—made with only this idea behind them, manufactured on the principle that an artificial fly is made to look something like a true one in order to catch the inexperienced and the unwary. It is a curious fact that these false things—manufactures without honesty, without knowledge, without art—have a property of demoralizing the spirit of the home, and that to make it truly beautiful everything in it must be genuine as well as appropriate, and must also fit into some previously considered scheme of use and beauty. . . .

The æsthetic or beautiful aspect of the home, in short, must be created through the mind of the family or owner, and is only maintained by susceptibility to true beauty and appreciation of it. . . .

The principles of truth and harmony, which underlie all beauty, may be secured in the most inexpensive cottage as well as in the broadest and most imposing residence. Indeed, the cottage has the advantage of that most potent ally of beauty—simplicity.

From "Principles of Home Decoration," by Candace Wheeler.

THE GARDEN IN THE HOUSE: NATURE AND THE ARCHITECT IN SUNROOM AND CONSERVATORY



NE of the most significant movements of the present day is the revival of nature worship. Not the pagan "creed outworn," around which clung the fears and ecstasies of our myth-loving ancestors; not the imaginative religion that peopled the trees with dryads and the seas with nymphs, and saw in eager fancy how

" Universal Pan,
Knit with the Graces and the Hours in Dance,
Led on the eternal spring."

The old gods are no longer with us—except for the poets and the scholars for whom the beauties of the ancients never die. But we are nevertheless renewing our allegiance to the Great Mother. After our long exile in the city, after the years in which we have shut ourselves away in rooms and offices and factories, ignoring in our industry and our ambition the call of woods and hills, those of us who can are turning back again to Nature—prodigals hurrying home.

This modern revival of nature worship is being accomplished in various ways, according to individual needs and opportunities. Some families are literally going back to the land, to farming; others are making their homes in the country, far enough out to have sufficient ground for the raising of their own vegetables and flowers, and near enough to the city to be within convenient reach of business; still others are building bungalows and cottages and planting gardens in the suburbs, or erecting summer camps in the mountains or by the shore. And even those who are forced by circumstance to make their homes within the city, are transforming the small backyards into pleasant spots with lawns and plants and vine-clad arbors, brightening their window-sills with boxes full of ivy, ferns and blossoms, and gladdening their dark rooms with green foliage and fragrant flowers.

This desire for closer companionship with nature, both indoors and without, is particularly noticeable in our recent architecture. Suburban and country houses are being planned not only with porches and sleeping balconies, terraces and pergolas, but also with sunrooms, conservatories and breakfast rooms whose windows let in sunshine throughout the morning and afternoon, and whose walls and sills are gay with flowers and ferns and trailing vines of infinite variety.

In this article we are presenting photographs of some exceptionally beautiful and successful sunrooms and conservatories which show how delightfully the garden spirit may be brought into the

THE GARDEN IN THE HOUSE

house by a little architectural and gardening ingenuity. And although the rooms seen here are large and somewhat elaborate in their fittings, they will nevertheless be helpful to the prospective builders of smaller homes, for the main features and details could all be carried out on a small and inexpensive scale.

IN each of these indoor gardens, the general impression is that of a comfortable, attractive, semi-outdoor living place rather than a spot where luxurious plants and rare blossoms are ranged for proud display. Indeed, the day of the old-time conservatory is rapidly passing. Instead of an elaborate and expensive horticultural collection intended for the admiration of guests and adding to the prestige of the owner, people are coming to prefer a little garden within the house where they can feel at home among informal flowers and vines—a change of attitude that is quite in keeping with the modern trend toward a more genuine democracy.

In most of these rooms the floors are of glazed tile, which forms a readily washable surface, one that cannot be spoiled by drippings or debris from plants, rain blown in through open windows, or muddy shoes tramping in from the garden. The tile also gives an opportunity for an effective use of color—dull tones of olive green, brown, terra cotta, buff or blue—affording a rich and interesting setting for the plants and furnishings. Walls of brick add further to the color decoration, for nowadays the rough-textured units which are so appropriate for this purpose can be had in shades that vary from pale buff, through brown and terra cotta to deep purple. Trellis-work likewise gives an outdoor note, and when half covered by vines produces almost a woodsy atmosphere. Furniture of painted wood, willow or rustic, with jars, stands and boxes for the plants, and possibly a fountain—these complete the equipment. And simple as the elements may seem, the variety and originality with which they can be combined are practically unlimited. Each sunroom can reflect the personality of owner and of architect in its own inimitable way.

THE first and last photographs shown are two views of the conservatory in a Long Island home, which reveals a remarkably happy treatment of the structure and decorative details. The generous windows and sloping glass roof admit plenty of fresh air and sunshine, and at the same time the room, being sheltered by the angle of the house and by the roof extension on one side, has a cozy, protected air. The trellis covering of the walls, pillars and ceiling makes a particularly charming background for the ferns and flowers,



*Designed and Executed under
the Hoggson Building Method.*

THE IDEAL CONSERVATORY TODAY IS A GARDEN ROOM WITHIN THE HOUSE WHERE ONE CAN READ, REST OR TAKE TEA AMID FERNS AND FLOWERS THE YEAR ROUND: IT IS NO LONGER LIMITED MERELY TO THE RAISING AND DISPLAY OF CHOICE PLANTS AND BLOSSOMS: THE CONSERVATORY SHOWN HERE IS PARTICULARLY CHARMING, WITH ITS TILED FLOOR, TRELLISED WALLS AND CEILING, ITS FURNISHINGS OF BENT WOOD AND WILLOW AND THE LILY POOL THAT REFLECTS THE FERN-COVERED SCREEN: ANOTHER VIEW OF THIS DELIGHTFUL PLACE WILL BE FOUND OF PAGE 394.



*Designed and Executed under
the Hoggson Building Method.*

LOGGIA IN A HOME AT SPRING STATION, KENTUCKY: THE WALLS AND FLOOR OF BRICK MAKE AN EXCELLENT BACKGROUND FOR THE FURNISHINGS AND FOLIAGE: THE LONG WINDOWS FLOOD THE ROOM WITH LIGHT AND AIR: THE GATELEG TABLE, WOODEN SEAT, WILLOW CHAIRS AND SETTLE GIVE PRACTICALLY ALL THE COMFORTS OF A LIVING ROOM.



*Designed and Executed under
the Hoggson Building Method.*

A MOST INVITING BREAKFAST ROOM IN A LONG ISLAND HOME: THE LIGHT FURNISHINGS OF WOOD AND CANE ARE IN KEEPING WITH THE TRELLIS AND FLOWERED CRE-TONNE DECORATIONS: THE LIGHTING FIXTURE IS ARRANGED TO HOLD GROWING VINES.



*Designed and Executed under
the Hoggson Building Method.*

LOGGIA IN A REMODELED SOUTHERN HOME NEAR VERSAILLES, KENTUCKY: THE FLOOR IS OF DULL RED QUARRY TILES, THE WALLS ARE RUFF AND BRIGHTENED BETWEEN DOORS AND WINDOWS BY LATTICE THAT IS PAINTED A SOFT GREEN. THE WAY IN WHICH THE TRELLIS IS USED OVER THE BRICK WALLS AND PILARS AND ACROSS THE CEILING IS PARTICULARLY DECORATIVE, AND GIVES THE GARDEN ROOM IN THE LOWER PHOTOGRAPH ALMOST AN OUTDOOR ATMOSPHERE.

THE GARDEN IN THE HOUSE

and is quite in keeping with the bent wood furniture. The chintz-cushioned settle and swinging seat, both of willow, the antique font filled with China asters, and the lily pool in the center of the long wall, with its white marble back and screen of ferns—these are some of the most delightful features of the place.

The loggia in a home at Spring Station, Kentucky, is shown in the second illustration, and here the floor and walls are of brick. An Oriental rug, a gateleg table, wooden seat, willow settle and chairs give all the comforts of a living room, while the palms and other ferns suggest the foliage of a conservatory. The hanging lantern, bound with metal bands, adds a note of interest, and one can easily imagine how beautiful the loggia must be when illuminated at night by the softly diffused glow. The whole impression is one of great dignity, of luxury even, yet a fine appreciation of simplicity has prevented the introduction of any superfluous detail.

The breakfast room of a Long Island home, seen through the openings from the dining room, is another instance of simple, tasteful treatment. The painted wood and cane furniture is especially suitable for a room of this character, and the trellis around the flower-stands, above the windows and on the ceiling, together with the flowered cretonne draperies, are unusually attractive.

On the next page is shown one corner of a loggia opening from the living room of a remodeled Southern home near Versailles, Kentucky. The floor is of dull red quarry tiles, and the buff walls are brightened by lattice painted a soft green, which carries out the effect of the small panes in the glass doors. Willow furniture with chintz cushions, hanging-basket lighting fixtures, and gracefully spreading ferns give a homelike air, and the big stone fire-place permits the loggia to be heated and used through the winter.

Such rooms as these are effective in keeping the garden spirit alive in the house even during the coldest weather. Moreover, when the windows of these garden rooms are thrown open in summer, an airy retreat is provided that has the green charms of a garden spot and is at the same time sheltered overhead from a too-arduous sun. Nor need the usefulness of the place be limited to daytime, for a few well-placed and carefully shaded lights, diffusing their radiance through mellow glass domes or soft silk shades, or better still through a lacy screen of ferns, will give a pleasant glow to the surroundings. Indeed, for those who love to work, read, rest or chat among ferns and blossoms, and who like to combine with indoor comfort much of the picturesque foliage of the garden, a room of this kind is apt to prove the most popular of any in the house.

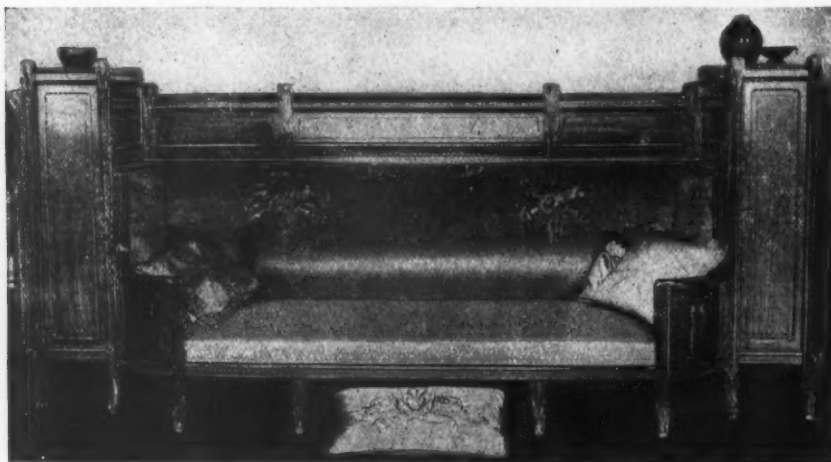
THE NEW IDEA IN FRENCH FURNITURE, AS EXPRESSED BY MAURICE DUFRÈNE, ONE OF THE GREATEST CRAFTSMEN IN EUROPE TODAY

Illustrations Reproduced from *Art et Décoration*.



MAURICE DUFRÈNE, one of the greatest makers of modern furniture in Europe, says that "a beautiful chair should hold great temptation for us, that a good chair should make us contented, but that the final test of any chair is that we forget about it when we are resting in it." This test of beautiful and good furniture would, alas, bar from homes most of the famous Period products, because, although the furniture of the Louis, of the Empire, of the Adam brothers, all suited certain elegant and formal kinds of existence, they certainly could not be described as making us forget them and feel at peace when reposing in them. Most of the really famous furniture of the world was interesting because it was an integral part of a certain scheme of interior decoration, filling a wall space with proper color and outline.

A French *salon*, an Italian palace of the Middle Ages, a Greek temple, each was a complete thing when furnished; whereas a home today is only complete when people are added to the furniture. Hence the scheme of all furnishing of modern houses is, or should be, furniture suggesting the comfort and happiness of the people who are to use it. As a matter of fact, a Louis Sixteenth chair is an absurdity in a modern drawing room. It was quite appropriate and intimate



DRAWING-ROOM COUCH, DESIGNED BY MAURICE DUFRÈNE.

THE NEW IDEA IN FRENCH FURNITURE



DINING CHAIR, DESIGNED BY DAMON & BERTAUX.

to the frivolous, delicate ladies and the gay, roistering gentlemen in gorgeous attire who filled those great drawing rooms of France. But coziness, comfort, peace of mind, human joy, were certainly never considered in the making of these chairs, or indeed in the using of them. The people of Marie Antoinette's time were possibly busy people, but they were busy playing, not working. They were busy making war, or planning a garden fête, arranging for or settling a social tragedy, fostering an intrigue, creating or destroying a court beauty. One never thinks of groups of friends in those times clustered about a fireplace, lounging in capacious armchairs, dreaming of the progress of their country, or planning a garden about their own homes. And so Maurice Dufrene's description of a good chair is essentially a modern chair. He is looking at life through the eyes of his own century, a time which demands comfort as well as elegance. And to him, beauty of furniture must mean good construction, interesting color, appropriateness to environment. He is today one of the most famous furniture makers in France, and is an authority on the manufacture, finish and ornamentation of the most significant modern furniture of his own land.

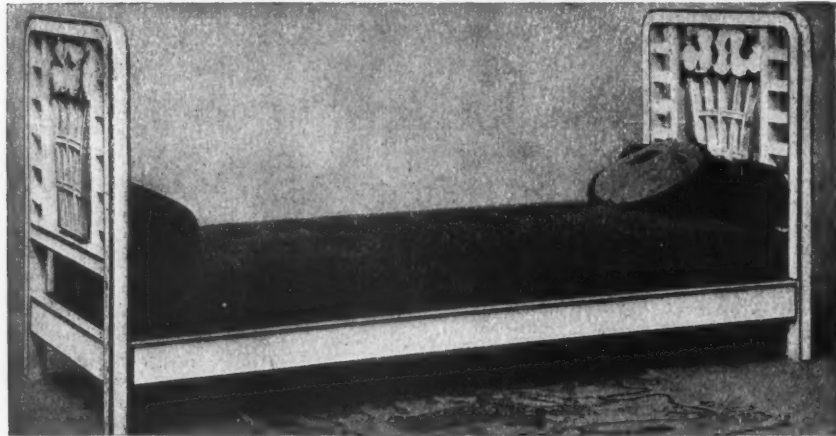
In a recent article by Monsieur Dufrene in *Art et Decoration*, he takes up most interestingly the question of the covering of modern furniture—what is most practical, most beautiful and most effective in relation to outline and ornamentation. He seems especially impressed with the modern use of leather, which has come to him via America; he is interested too in the old Spanish leathers and in England's

to the frivolous, delicate ladies and the gay, roistering gentlemen in gorgeous attire who filled those great drawing rooms of France. But coziness, comfort, peace of mind, human joy, were certainly never considered in the making of these chairs, or indeed in the using of them. The people of Marie Antoinette's time were possibly busy people, but they were busy playing, not working. They were busy making war, or planning a garden fête, arranging for or settling a social tragedy, fostering an intrigue, creating or destroying a court beauty. One never thinks of groups of friends in those times clustered about a fireplace, lounging in capacious armchairs, dreaming of the progress of their country, or planning a garden about their own



A DINING CHAIR, DESIGNED BY PAUL FOLLOT.

THE NEW IDEA IN FRENCH FURNITURE



A PAINTED AND LACQUERED BENCH, DESIGNED BY ANDRÉ GROULT.

slight, but perfect use of this rich and very serviceable "textile."

But perhaps before going into a detailed account of Dufrène's idea of construction and covering of furniture, we should give a moment to his criticism of modern pieces. The fault which he finds in practically all French productions of the day, and which in a measure applies also to the furniture made in Austria, Hungary, Germany and America—even England, although she is more thorough in her craftsmanship—touches upon the unfinished condition of the back and even the sides of many pieces of modern workmanship. Although this fault is so widespread and so fundamentally wrong, there is no reason in the world why it should exist, according to Monsieur Dufrène, even for the sake of economy, which is its sole excuse. "What is the use," he asks, "of our making such a careful study of rare brocades, rich satins, carved and gilded leather, enamels, inlays, if at the end, the back of the chair is to be finished with cheap cloth, if the legs are to be carved only on the front, and if the owner is made to feel that once the chair is taken away from the wall everyone will be embarrassed at its appearance."

It is hard to understand how it ever came about that we should have no respect for the back of our furniture, that we should make the covering of a chair as though it were a shroud, as though only the front would ever be seen by the eye of mortal man. This might have been a reasonable proposition in the days of the early Periods or in the formal times of English castle life when furniture was designed and constructed for its exact place in the room, when moving from one castle or house to another was only brought about by perils

THE NEW IDEA IN FRENCH FURNITURE

at home or from abroad. But in a comfortable American home to-day no chair can hope for a permanent abiding place in any room, and whereas we may look upon its face one day, the next we are sitting back of it, or we find it placed in front of a fire, and we observe with disgust its ugly unfinished back. And the more beautiful the chair is, the more shocked we are at the poor finish, the poor construction often, of the back.

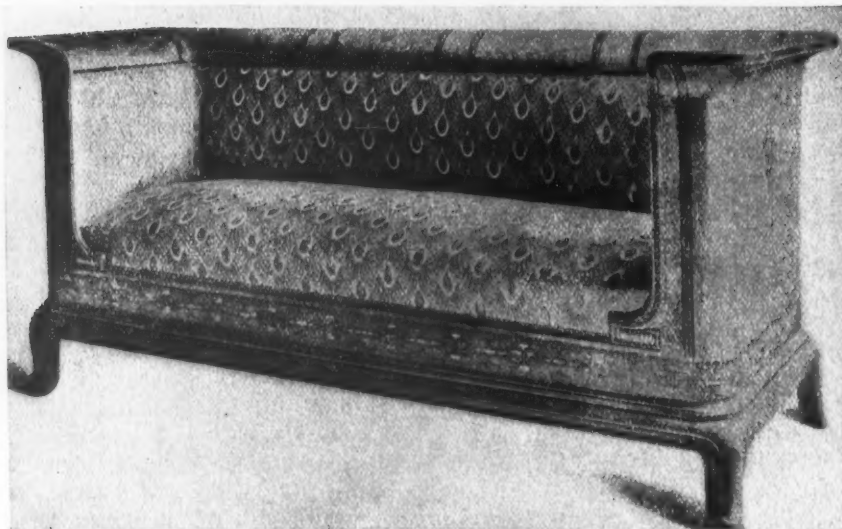
For a number of years, here in America, we had this same extraordinary dividing line between the fronts and backs of our houses, and a modern English architect once pertinently and humorously remarked that American houses seemed to be all "Queen Anne front and Mary Ann back." Happily for the reputation of our architecture and the charm of our landscapes, we are overcoming this absurd tendency, and today we not only plan our houses harmoniously from the front porch to the back entrance, but some of our architects are even making a specialty of beautiful back garden entrances to the home, with graceful gateways, vine-clad trellises, pretty brick paths, and simple pergolas. Surely the next step in self-respecting home development must be the all-round finish of our furniture. At present, it is as though our sculptors left blank the back of their marbles, or our gardens ended at the front porch. It is quite too stupid, unhappy and ungracious an "economy" ever to have come into existence.

Maurice Dufrène describes to us some chairs which he has seen



A GALLERY DIVAN OF DECORATED LEATHER, DESIGNED BY L. JALLOT AND MLE. DE FÉLICE.

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DRAWING-ROOM COUCH, DESIGNED BY PAUL FOLLOT.

in some really lovely French houses, most elegantly decorated on the face with brocades, enamels and inlays, and with backs so naked and ugly as to be positively shocking. This he feels is an indignity to his craft, but also he tells us that it is one which he is sure will be overcome as real craftsmen think more and more of the beauty and value of their work.

In speaking of the coverings of modern furniture, this French craftsman recommends a wide and interesting variety of materials and colors. As we have already said, he is much in favor of leather, especially for dining rooms, libraries, halls and smoking rooms. For drawing rooms, reception rooms, boudoirs and ultra-elegant bedrooms, he recommends damask, satin, brocade, new varieties of silk especially woven for these purposes, and the rich soft cut velour so much in vogue just now in France. For simple bedrooms, although he speaks of chintz, he evidently is not so favorable to it as to the new block-printed linens and the cotton Shantung, and various other delicate cottons which are especially practicable in France where no duty removes them beyond the reach of the ordinary household.

Dufrène is very much and reasonably opposed to all elaborate imitation tapestries for furniture covering. He speaks amusingly of their use on modern pieces: "To copy and reproduce the old tapestries for modern furniture covering is an incomprehensible error," he says. "In the olden days when the tapestries were woven it was

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very well to use them for coverings over the otherwise barren walls, or to throw them over large bare wooden chests. There, they were in place, they belonged both in texture and in theme to the life of the people weaving and using them. One could easily pardon in those early days the extraordinary perspective which brought castles tumbling down on lawns and children apparently giants beside their parents, faithful little dogs promenading across turf ready to fall from the picture,—all these things were amusing and quaint. But we are no longer simple and we are not truly interested in these things, except as history, and is it not today both grotesque and disagreeable to find ourselves seated upon a tumbling cascade of Tivoli, upon a plate from which a wolf is eating, upon a dish of cheese at which a crow is looking longingly? And is it not indiscreet, not to say ungallant, for us with our own person to interrupt or extinguish the tender love scene of Clytandre and Sylvia?



HALL CHAIR, DESIGNED BY L. JALLOT.

"It is really a stupid and heavy irony to reproduce conditions that no longer exist in order to have for our homes furnishings and materials once beautiful and appropriate and now inharmonious and grotesque. As soon as our craftsmen begin to understand the noble character of their work and are truly interested in the development of furniture and furnishings beautiful and appropriate to our modern homes, we shall begin to create for our own furniture the right materials and decorations, and leave to the museums these lovely faded woven legends from Gobelin, Aubusson, Beauvais and Limoges."



HALL CHAIR, DESIGNED BY L. JALLOT.

In the development of modern French furniture Monsieur Dufrène is the foremost among the craftsmen of his country. We find him designing capacious armchairs, elegant and always comfortable sofas, cushions instead of footstools, and with a tendency to upholster the arms of chairs, for which

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the fashionably slender people of today should be grateful. I have never seen a *rocking chair* designed by Dufrène or any piece of furniture that was purely eccentric. This statement is true also of other modern French furniture craftsmen—of Follot, Jallot, Mlle. de Félice, André Groult, and of the firm of Damon et Bertaux. Apparently all of these makers today are studying modern conditions and their work is absolutely the outcome of a knowledge of present-day home tendencies. In other words, France is furnishing her homes for the simple group rather than for the large and formal salon, for comfort rather than for the ultra-intellectual intercourse.

After selecting his materials, Maurice Dufrène is interested in the question of ornamentation. Here again he objects to anything superfluous, anything that is used purely as decoration. The old fanciful garlands, bow-knots of ribbon, elaborate gilding and meaningless inlay are more or less taken out of his scheme of composition, and in their place he has special upholstery made for absolute comfort, and where decoration is desired you find employed most interesting vivid-colored embroidery. He believes that cords and galloons should be used where such finish is necessary for upholstered furniture. He is not opposed to the use of acorns or *cabuchons*. Where he employs embroidery on upholstered furniture, or painting on wood, he insists that the designs be repeated on the back of the chair as beautifully and elaborately as on the front. In André Groult's furniture we find the upholstery rather simple and the scheme of ornamentation is carried out into the woodwork. Vivid colors are used in the carved wood, and the more somber tone is to be found in the fabric. Wherever gold woodwork is seen in modern French furniture the outline of the piece is sure to be simple, so that one is never confronted with a bewilderment of elaboration.

One of the handsomest pieces of furniture which we are showing in our illustrations is a couch for a *grand salon*, designed by Maurice Dufrène himself. It is a combination piece, a couch with cabinets at each end. The woodwork is very simple and elegant in outline, and in the panels it is carved and inlaid with gold. The covering is satin richly embroidered, and while this couch is both practical and comfortable, nothing more elegant can be imagined, even back in the elaborate period of French furniture.

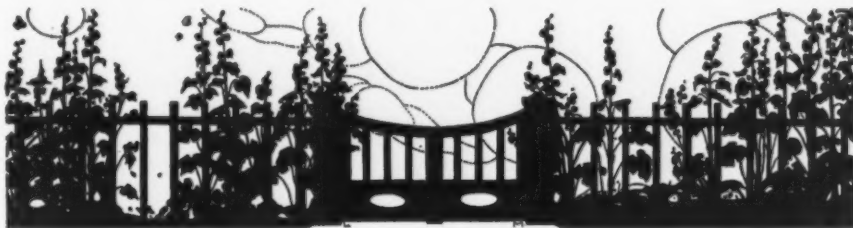
We are also showing in one of our illustrations a very interesting method of handling ornamented leather. The structure of the couch is very simple, and the decoration which is carved and inlaid with gold is both unusual and rich. In fact, all the French use of leather is on a more elaborate scale than our own. They nearly always introduce carving or patine, and the carving is touched up with color

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or gold as is essential in the color scheme of the room, a method of treatment more like the Viennese handling of leather than the modern American or the old Spanish. Dufrene is a great admirer of Spanish leathers and feels that it should be a point of honor to all workers in leather to study the old Cordovan work, for he says "the methods of engraving, waxing, painting and gilding leather are most unusual, important and permanent."

It is hardly necessary to say that Dufrene is an admirable craftsman when it comes to the actual manufacture of his furniture. The charts which he makes for his workmen are most thorough. Unfortunately, in his recent article he has said but little about the kind of wood that he prefers, and one infers that he is still more interested in enameling, veneering and painting wood than in the development of the essential beauty of wood texture which has become so important to us in America.

Maurice Dufrene's point of view about furniture and its development is of the greatest significance to American cabinet-makers, as he ranks among the important men of Europe today in his own line of production. He decidedly is in the midst of the *creation of a new style of furniture*, one suited to a democratic French civilization. And although his work bears the stamp of freshness, it does not carry a trace of the eccentric *art nouveau* influence which swept through Europe a few years ago and which still inspires and controls the modern German and Austrian cabinet-makers. Evidently this artist and his contemporary craft workers are not interested in mere novelty and are not at all whimsical. They are true craftsmen, agreed in spirit to express the lives of their own civilization in the fittings and furniture of their homes. They are of importance to us in our own development not only because of the integrity of their purpose, but because through their work they are expressing their belief that modern life holds its own inspiration for the crafts as well as the arts.





DETAIL OF BIRCH BARK WREN HOUSE.

THE HOUSE WREN—AN APPRECIATION: BY HARVEY WHIPPLE

THE wren—as the Seedsman would say in his catalogue, and of many varieties with less pretext—“is indispensable in any garden.” A garden without wrens may be productive; it may be fragrant; it may be colorful and various and beautiful, yet it will lack the spirit to give it voice. In fact the garden may even be less productive; for, from the gardener’s analysis, the wren is ninety-eight per cent. “pure,” because that part of the bird’s food is animal, and only two per cent. vegetable.

The house wren is the most industrious of birds in the backyard. And for all its plainness it is the most likable bird in the garden. In spite of its thumping animation, and the expansive spirit of industry which threatens to burst its small prison, or perhaps because of it, the wren has plenty of time in which to be joyous. When you go at sunrise to pull weeds and stir the earth a bit among the vegetables and flowers, the wren is there before you, perhaps woke you to your task with sweet dawn songs. At midday, when other birds have sought leafy covers, the wren’s song is full and strong. Throughout the whole day the wren glorifies the garden with its song and ceases only when shadow shapes are pointing out the place where the sun will come tomorrow. Its song, like its industry, is far greater than its small person can well contain, and thus its melody issues with a maximum of vigor from a minimum of throat, its breast swelling with a cataract of song, and the full notes, too many for their overflowing channel, run, liquid as they are, in a bubbling torrent, tumbling one upon another in a measure of gladness too rich for the order of their expression. Mating, nest-building, catching and devouring garden bugs, are all occasions for the garden wren to burst into song.

The first of our wrens came May seventh—at least on that day its song was first noted—and it began at once to prepare its home in the place which had been provided, working diligently from ten o’clock in the morning until two o’clock in the afternoon with, of course, necessary intermissions for song. This song was as joyous when a twig could not be put through the hole in the bird house

AN INDISPENSABLE BIRD

(purposely made small to exclude the English sparrow) as when the nesting material, after much juggling and careful engineering, was deposited inside. Next day the bird was not seen, perhaps because of the rain or because it had gone to meet its mate. But May ninth the pair of wrens arrived, one doing most of the building and the other more active foraging in the garden.

Often the home-builders digressed; time and again it seemed they had changed their minds about the place in which they would make their home. A large, seven-apartment bird house, intended for the occupancy of purple martins, must at first have escaped the attention of the wrens, for they suddenly stopped work on the nest in the little house which was meant for them, and made a thorough inspection of each room in the big house, going from basement to attic and from one side to the other, interrupting their tour to sing while perched on the porches of the martin house or on its conical roof of bark. This, they must soon have found but poorly suited to their requirements for they left the big house. Yet their industry must have exceeded the tasks on which it could be expended, for they worked with great diligence, not only on the little house which they had first selected and which they finally decided to occupy, but they also worked intermittently for a whole day at a time on five nesting sites. From morning to afternoon and from one day to the next, they kept us in doubt as to the place where they proposed to make their home. There was a double house on top of a concrete clothesline post which received much serious attention. Here there were two apartments between which to choose, and nesting material was first taken into the east side and then into the west side. This house is restricted for wren occupancy, both its doorways being made too small for sparrows. The wrens also looked with favor upon and carried nesting material into a larger, single dwelling, made of bark, and with an opening big enough for a blue bird—and therefore big enough for a sparrow. This house was soon abandoned. For several days work was confined almost entirely to a little house, built into and made a part of a large concrete post at the alley line; and several times we thought the wrens would desert our garden altogether and make their home in a hollow of a big tree across the alley.

And even as late as August ninth, with every evidence that a second brood was almost ready to leave the nest, the old pair was still carrying twigs first to the east side and then to the west side of the little double house on the clothesline post. Whether all summer they were wavering and indecisive, or grasping, in an effort to monopolize all the nesting sites, or sought shrewdly to confuse their interested audience and make the scene of their real domestic ambitions less

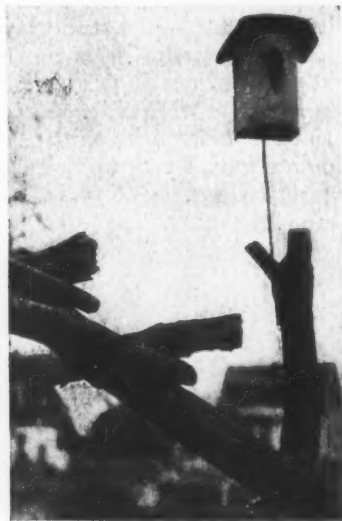
AN INDISPENSABLE BIRD

obvious, can, of course, only be guessed at. It is likely though, that to mystify their real or supposed enemies was their object, for their cousins, the long-billed marsh wrens, build many nests among the reeds, thus supposedly to divert their foes and multiply the chances of escape. It is possible that our house wrens were only working off their surging industriousness and through the eagerness of unnecessary, yet pleasant labor, bubbled the more with their necessary song. Like many human affairs, with neither the dignity of state nor the seriousness of necessity, but with the richness of simple pleasures—who shall say that these labors are unproductive or these duties only imagined, if the zeal of their fulfillment adds quality and volume to a song!

It was on June twentieth that we first became assured that there were young birds in the wren household to which the old birds were taking food and one morning I timed these trips and they were much more frequent than one a minute. It was only three days after the discovery of the young birds, although the young must have been there for several days before we knew of them, that one of the old birds again began carrying nesting material into the "double house." The two similar apartments in this house and the two doors only a few inches apart must have confused the energetic home-builder, for it would first go into one side and then into the other and sometimes enter half way with a twig and back out again and carry its material into the other side.

The young birds left their home July first, and sojwell had they been fed from the garden's crop of bugs, that in but an hour or two after being marshalled out of the nest, they flew to the peak of the rustic arbor on one corner of which their home was erected, and then to the garden fence and in a short time to the tall branches of a nearby tree. In a few days the young were no longer seen. For a week they fed with their parents among the garden things and then the three young birds disappeared.

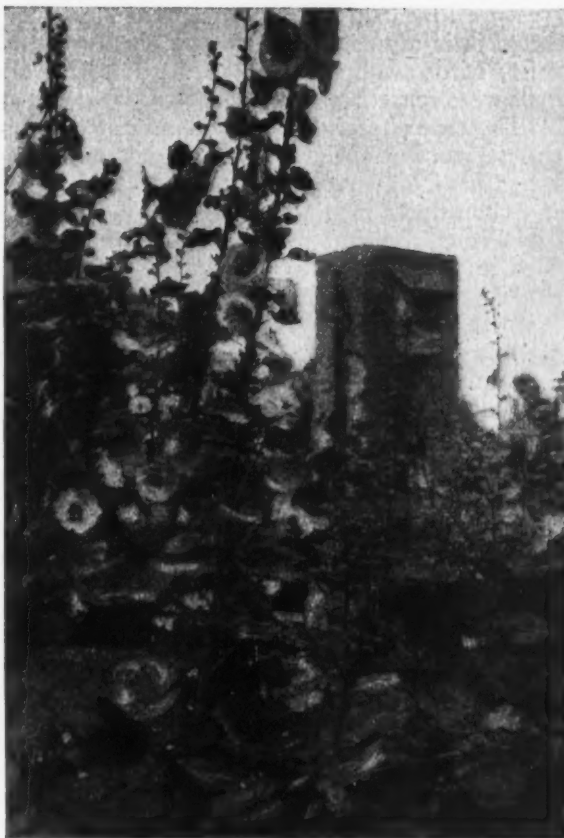
Though very small the wrens are very capable. It is inspiring to see them debate a situation on a cross-beam of an arbor, with a martial-



SAFE PLACING OF A WREN HOUSE ON
LIGHT ROD.

AN INDISPENSABLE BIRD

looking woodpecker in a red helmet. Head thrust out, tail high, the wren speaks assertively and compellingly and follows an ultimatum quickly with forward charge and vigorous flap of wings. The red-head has been seen to take flight before such masterly courage. It was good to see the care the wrens gave the young birds in the short time before the brood went away. In the week or so in which the young birds remained about the garden they were escorted each night to the big martin house, twenty feet above the ground. This became their citadel, where the old birds more than once defended their young



WREN HOUSE BUILT INTO A CONCRETE POST.

against a vigorous siege of sparrows and other winged marauders. Contrary to what I believe is the usual custom of the wrens—at least as stated by some writers—they did not disappear from the garden in the middle of August, nor did their song seem to change decidedly after the breeding season. It may be that this song was heard with such regularity until the early part of September that its change was not noticed, but it did retain a certain characteristic, which is unlike other birds, to the very last. I think the song was shortened a little toward the end of the summer and was given perhaps with a little less of the impetuous fervor of the mating season, although the distinctive wren song was there. In September it was not frequently heard, yet the wrens remained until October tenth.

GIVING

By all means, the garden should have its wrens and once having them, it is almost sure to have them year after year, because the young birds are believed to prefer a nesting site near the place where they were reared.

They are cheerful companions—not only industrious and valorous and active, but sprightly and vivacious. One moment a parent bird hangs head downward from the projecting roof of the wren home and then darts into the doorway by a somersault movement. Out again it comes and perches on the highest part of the arbor, and flaps its wings as though this were a necessary pumping up of its throat with the air out of which it makes its melody. Over and over again the song is sung. Approach the wren closely as it sings, pouring out its joy and it seems to take no notice; come within a few feet and it still disdains to show what fear it may feel, but repeats its song, seeming to have no thought but for that perfect song which it has in its heart. Then turn your head a moment and promptly the wren takes advantage of your inattention and dives from its perch to its suddenly remembered tasks among the bugs on the garden things.

GIVING

THE Sun flings glittering wealth upon the wold:
Crocous! not for that I thank him much;
But that he stoops with warmth like human touch
And gives himself—a glory more than gold!

EDWARD WILBUR MASON.

THE "COLONIAL BUNGALOW:" A NEW AND CHARMING VARIATION IN HOME ARCHITECTURE: BY CHARLES ALMA BYERS

Photographs by the Author



THE bungalow, since its introduction into this country a few years ago, by way of California, has enjoyed greater popularity than any other type of home. For it has fulfilled in a simple, homelike and usually inexpensive way the needs of a growing number of American families who desired comfortable modern homes that were roomy, compact and convenient, suited to a democratic mode of existence, and provided with plenty of space of sheltered outdoor life.

While retaining these general characteristics, however, the bungalow has always been more or less influenced by other styles of architecture, and in consequence has been passing through a continuous evolution away from its early American prototype, becoming more and more adapted to the requirements of the country as a whole. Originally it was in this country planned for Southern California only, where the climate is mild throughout the year. But even in this land of perpetual summer, the leading bungalow architects have gradually come to realize the desirability of possessing a durably and warmly constructed home—a home, at least, of far better construction than was the bungalow in the beginning. Hence the more substantial modern developments in this field both in the East and West.

The newest variation of the bungalow type is a combination of the original design with the Colonial cottage, and the result has come to be known as the "Colonial bungalow." It includes the most admirable features of the two styles in a particularly charming manner, and is adaptable to almost any locality. Like the bungalow, it is but one story in height and presents a rather low and rambling appearance. On the other hand, it adheres to the cottage characteristics in that its roof is shingled and its outside walls are covered with resawed weather-boarding, which is painted instead of stained. In pitch of roof and projection of eaves it strikes a happy medium between the two styles, and in structural lines in general it retains an almost equal number of the characteristics of each of the original models. Instead, however, of possessing any suggestion of the usual rustic air of the old-time bungalow, it is of extremely dignified Colonial appearance, and of substantial and warm construction. The arrangement and finish of the interior show a marked leaning toward those of the average bungalow, rather than the Colonial style, which means greater convenience and comfort.

THE "COLONIAL BUNGALOW"

THE accompanying illustrations reveal a particularly successful example of this new style of home, and will be found worth studying by those who contemplate building along these general lines. The house has a frontage of thirty-nine feet and a depth of forty-seven. The siding and all the finishing timbers are painted white, the shingled roof is moss green, and the exposed masonry work is of bluish-red brick. The combination of colors is particularly effective, and the simple mahogany-finished front door gives a touch of contrast that emphasizes the entrance in a pleasant, hospitable manner. Over this door is a slight canopy-like projection, the rest of the front porch being practically an uncovered terrace.

This terrace, as well as the walk and steps leading to it, is of brick, and along the outer edge are placed four garden urns containing dwarfed shrubs, which add an attractive note to the bungalow. There are four French windows in the front wall and three in the wall next to the side street, and those that do not open upon the front terrace are provided with small brick landings that serve also to break up the line of the foundation and link the bungalow with the surrounding grounds. A rather massive outside chimney of brick is a prominent feature of one corner, and it is to the excellence of the masonry throughout that much of the charm of the exterior is due. Every detail, however, has received the most careful attention, even to the arrangement of suitable awnings over the windows.

An especially admirable outside feature of this home is the small court or patio in the rear. Enclosed on three sides, this court provides an excellent outdoor retreat entirely shut off from the view of passersby, and at the same time it receives an unhindered circulation of fresh air. It is floored with cement, and overhead are a few pergola beams which, covered with vines, afford a pleasant shelter from the sun and add considerably to the charm of the court. One French window opens from a rear bedroom into this inviting enclosure, and three others lead from the dining room, the rear wall of which is thus practically of glass.

AS the floor plan shows, the arrangement of the interior is both homelike and convenient. Folding glass doors form the only division between the living room and dining room, and by throwing these wide open the two may be converted into virtually one large room. In the living room is an open fireplace with facing and hearth of chocolate-colored tile, and in the dining room is a charmingly designed and well-built buffet with a china closet at either end. These two rooms have quarter-sawed oak floors, and the woodwork, which is of straight-grain pine, is given a fumed oak

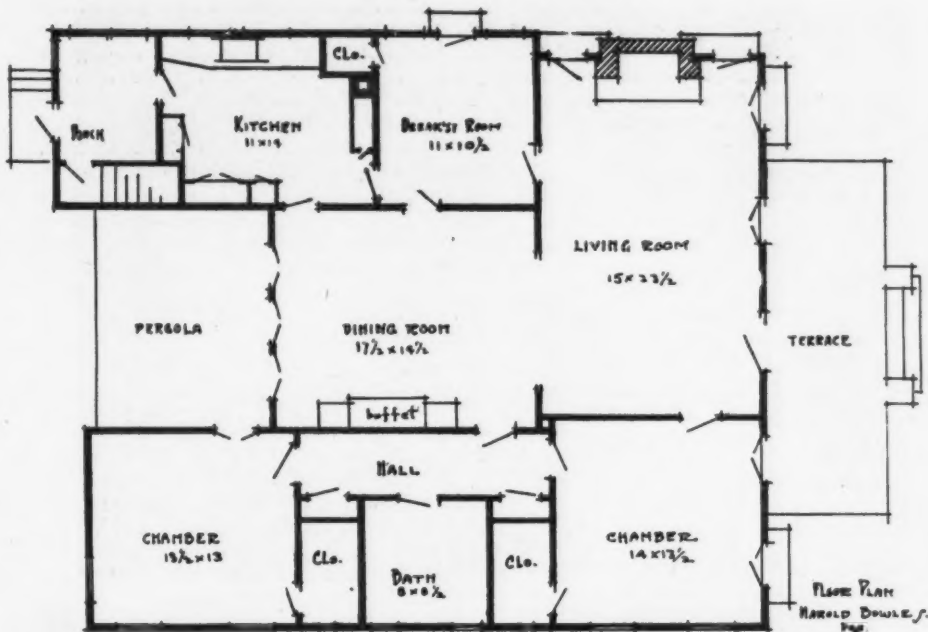


"COLONIAL BUNGALOW" IN LOS ANGELES, THE HOME OF MARION R. GRAY, DESIGNED BY HAROLD BOWLES, ARCHITECT, AND BUILT AT A TOTAL COST OF THIRTY-FIVE HUNDRED DOLLARS. DETAIL SHOWING THE PERGOLA-COVERED COURT IN THE REAR OF THE COLONIAL BUNGALOW, WITH FRENCH WINDOWS OPENING FROM THE DINING ROOM: A CHARMING PLACE FOR SERVING MEALS AND FOR GENERAL OUTDOOR LIVING.



FIREPLACE CORNER IN LIVING ROOM OF COLONIAL BUNGALOW SHOWING TILED MANTEL, SIMPLE SUBSTANTIAL FURNISHINGS AND TASTEFUL CRETONNE DRAPERIES AT THE LONG WINDOWS. THE DINING ROOM OF THE BUNGALOW, WITH ITS BUILT-IN SIDEBOARD AND CHINA CLOSETS, EXCELLENT IN BOTH DESIGN AND WORKMANSHIP.

THE "COLONIAL BUNGALOW"



finish. The walls of the dining room are finished with a leatherette wainscot reaching to the usual plate shelf, and the walls above, as in the living room, are papered. The lighting fixtures consist of inverted domes, and the drapery used for the several French windows is yellow-flowered cretonne. The furnishings are simple, substantial and homelike.

On one side of the house, shut away from the living and dining rooms, are the bedrooms and bath. Each of the bedrooms has a roomy closet lighted by a small window, and in the hall that connects these rooms with the bathroom are two small linen closets. The bathroom is finished with a tile wainscot, and the walls of the bedrooms are papered. The woodwork in all of these rooms, as well as in the connecting hall, is enameled white.

The kitchen, which is on the opposite side of the bungalow, possesses all of the usual conveniences, including cupboards, cabinets, drawers, a draught cooler and a hood for the range; and the finish here also is white enamel. In the rear of the kitchen is the customary screened porch, and between the kitchen and the living room is located the breakfast room, with white enamel woodwork and decorations in delft blue. This room would be equally appro-

PRACTICAL LESSONS IN ENAMELING

priate for den, library or maid's room.

Under the rear of the house is a basement, eleven by fourteen feet, which is walled and floored with concrete. A hot-air furnace located here furnishes heat to the rooms when required. The stairway to this basement descends from the screened porch behind the kitchen.

This charming and practical little "Colonial bungalow" is located in Los Angeles, California, and is the home of Marion R. Gray. It was designed and built by Harold Bowles, an architect of that city, and represents a total cost of thirty-five hundred dollars. For approximately this sum it should be satisfactorily duplicated in almost any locality.

A PRACTICAL LESSON IN ENAMELING METAL: BY LOUIS J. HAAS

IN the broad use of the word the term enamel is applied to any hard, glassy coating. Technically any coating of color fused on to the surface of any substance which will stand the necessary amount of heat is enamel. But when we speak of an enamel we are understood to refer to colored glass, fused upon metal.

Just when the art of enameling first came into use is difficult to determine. While both the Egyptians and the Greeks used enamel, we cannot ascertain how soon the Egyptians learned to fuse glass upon metal. Its direct antecedent—glass, in the form of imitation gems and then in the form of inlays—was used at a very early period by the Egyptians. In fact, the examples of so-called early Egyptian Cloisonné enamel upon examination prove to be simply inlays. The small pieces of colored glass are divided by bands or cloisons of metal and are cemented into the cavities. It was not until much later that the glass was fused into the inclosures, and the result was true enamel.

Enamel is truly the metal workers' color, for in it he expresses his thoughts. To him it is what paint is to the painter.

These thoughts being expressed on metal—gold, silver or copper—it is essential that the part the metal plays in the design should be considered. The metal may be used as a background to the pattern; it may represent the pattern when it is contrasted with a colored ground, or it may be used as a line

to divide the colors. But no matter how it is used it has to be treated as a part of the color scheme. It is very evident that the lines of silver or gold running through a piece of Cloisonné enamel unite in harmony the various colors.

Enamel is more than glassy color; it is really colored glass. The fondant or flux, of which all enamel is made, is composed of silica, lead and soda, with oxides added to give the color; but, as it is convenient to buy good French and English enamels, time will not now be taken to explain the process of making enamel. It is well to say that it is best, at first, in buying to limit the palette to a few transparent colors, as a light and bright yellow, brown, light and dark red, lilac, lavender or amethyst, light and dark blue, light and dark green, opal and flux, learning how to use these in various schemes.

The enamel comes in flat cakes and has to be ground. It can be bought ground, but as ground enamel deteriorates slowly, it is best to grind it just as it is needed. In grinding enamel an agate mortar and pestle is generally used, but as agate is rather expensive, one of wedgewood, which can be bought at any wholesale drug house, may be used. A small lump of enamel is placed in the mortar and covered with water to keep the enamel from flying while being crushed. With the aid of a small mallet it is crushed with the pestle. When quite finely broken up, the pestle is grasped firmly and given a swinging, rocking movement which grinds the enamel to the texture of fine sand.

The enamel is now carefully washed. After the enamel has been allowed to settle a moment, the water is poured off; then a similar quantity of clear water is added and poured off again. After three or four washings the enamel in the mortar will appear quite clean and clear, as all milky substances have been washed away. The ground enamel is placed in small glass bottles, enough water added to cover, labeled carefully, and put aside for use. Ground enamel will not deteriorate for quite a while if kept under water. Old enamel which is partially decomposed is improved by washing with a solution composed of ten parts of water to which has been added one part of nitric acid. The washings can be saved, and when they settle the water can be poured off and the grayish sediment kept for use as counter enamel.

PRACTICAL LESSONS IN ENAMELING

The old pieces of enamel found in the museums show the many methods of working used by the Medieval craft workers. These include examples of Champlevé Cloisonné, Repoussé, Plique à Jour, Basse à Taille, Wire enamel and Limoges enamel.

In Champlevé enamel, the design takes the form of varied-shaped beds scooped out of the metal and filled with enamel. The design partakes more or less of the character of an inlaid pattern. In designing, consideration must be given to the amount of metal contrasted with the color, as this affects the beauty of the result.

Say we have designed a belt buckle for execution in Champlevé enamel. The buckle, if of copper or silver, should be made of metal not less than eighteen gauge. Lighter metal would not have sufficient stiffness to stand firing. In constructing the buckle all joints must be soldered with hard enamellers' solder. After the buckle is constructed the design may be drawn on with a lead pencil and then scratched on the metal with a sharp point. Take a narrow line graver and cut the lines of the design into the metal. Usually the line has to be gone over three times with the graver to obtain sufficient depth. The beds thus enclosed are scooped out evenly and smoothly to the same depth with a flat-faced chisel graver. The surface of the beds may be gone over again, this time with a rocking movement of the flat graver, which gives a sparkling effect, interesting when seen through transparent enamel—if one desires such an effect. This completed, it is now cleaned preparatory to applying the enamel.

Copper is cleaned for enameling by dipping into a bath composed of one part of water, to which has been added one part of nitric acid. (To mix a bath, first put the right quantity of water into a jar and then slowly add the acid. Never add the water to the acid. Take care not to inhale the fumes, as they are injurious.) Wash the piece under running water, taking care not to touch the surface with the fingers or in any way to soil it. Allow the water to drain off, and the piece is ready to receive the enamel. Silver and gold are cleaned by boiling in a bath composed of eight parts of water to which has been added one part of sulphuric acid. A copper boiling or pickling pan is needed to hold the bath. Wash the piece of metal in running water. The surface may be further cleaned by scraping it bright or by scouring it with a brush

dipped in water and fine pumice. After using pumice the article must be washed thoroughly under running water.

The scheme having been decided upon, the colors may be applied, but if the full brilliancy of the hues is desired the piece must first receive a thin coat of flux. Take one of the spatulæ and put a thin, even coat of flux in the cavities, or beds. The water in the enamel acts as a medium, making the enamel spread evenly. Bank all the exposed joints with a thick coating of yellow ochre and water to protect the solder from the fire. Next place the piece carefully on the shovel (the shovel is made of 22-gauge black sheet iron), which has been given a thin coat of ochre to keep the scale from flying. Support the edges of the piece all around either with a band of iron, or numerous small angles or wedges of sheet iron, coating these also with the ochre. The piece is now ready to fire.

With the long tongs grip the handle of the shovel and hold it near the mouth of the furnace for a few moments, till all the moisture has been slowly evaporated. Should the article be put in the furnace before the moisture has been driven out the enamel would fly off. Place the shovel carefully in the furnace and close the lower door. Watch it carefully through the space above this door. First, you will see the grains of enamel melt, then shrink and sink, and finally flow together. Just as soon as the enamel starts to flow, hold an iron rod in the furnace over the piece, and when it is reflected in the surface of the enamel the glaze is perfect. Remove the rod and open door at once, and with the tongs draw out the shovel. If the piece is left in after the glaze is perfect in appearance, it may become too hot and the piece melt down. Place the shovel containing the piece on hot brick or sand and allow to cool slowly.

Small pieces of enamel may be fired with a blow pipe and foot bellows as follows: Support the piece on a screen made of heavy iron wire which has not been soldered at the intersections. Then, holding the blow pipe underneath, evaporate the moisture, as was done when the furnace was used. Do this with a very weak flame. All moisture having escaped, use the full flame of the blow pipe until enamel runs and glazes. The blow pipe must be held underneath the article in such a position that the flame is perpendicular and can in no way touch the enamel, as this would spoil

COMFORT IN OUTDOOR LIVING

the latter. After firing the article, allow it to cool slowly on the hot bricks or sand.

When the piece has become perfectly cooled, clean it in the sulphuric acid bath and wash it under running water. Then allow it to drain. The colors are next filled into their respective places and are pressed down firm with spatula. Prepare and fire it as above instructed. When the piece has thoroughly cooled it may be ground to give the enamel an even surface and to remove any of the color which may have got outside its boundaries.

A small flat carborundum or emery stick or hone is used to grind the surface of the enamel. While stoning keep the enamel and the stone wet with water. The stone should be rubbed over metal and enamel until both present an unbroken surface. Wash the

piece in running water, clean it in acid, wash thoroughly with water again, and it is prepared for the final firing. Bank the joints with ochre, prepare it, and fire as was done in the first instance.

Should small pinholes appear in the surface of the enamel before this last firing they must be carefully filled before the piece may be fired. It should be very slowly cooled this time on the hot bricks or sand. The slow cooling of the enamel anneals it and prevents its chipping; therefore, the longer the piece is in cooling this final time, the less chance is there of this discouraging mishap. If the colors be satisfactory and the surface of the enamel perfect the piece is finally cleaned in the bath composed of sulphuric acid and water. Polishing the piece completes the operation.

FURNITURE TO MAKE OUT-DOOR LIVING COMFORTABLE

WHETHER has visited southern Italy in the early spring and seen from the windows of a flying express train its vivid green fields through the slender shafts of young white birch trees, has caught, no doubt, the inspiration of the first garden lattice work. The rows of white birch, when passed at high speed, seem fairly to lattice the green fields and a fairer sight could hardly be granted the eyes of man than those fields dotted with flowers, back of that living screen of white birch. Green and white are truly the emblematic colors of spring. The first white flowers that come out against the new tender green leaves are the very in-

carnation of spring. The yellow sun-cups, dandelions and daffodils, though bright as golden stars, do not seem as fresh, virginal and springlike as the white snowdrops, shadbush and dogwood.

White wooden trellises, man's substitute for the white birch rows and white flowers, so airy yet strong, are the happiest invention of garden architects. They remind one somehow of the ladder upon which the heavenly messengers of Jacob's dream ascended and descended and are indeed the pathways that the heavenly flower-visitants use. They support as well as any column, yet do it in a fairylike, magic way, giving the tendrils many a convenient foothold and the strong vine many an opportunity to wind in and out seeking a better grasp.

The lattice fence seems particularly fit-

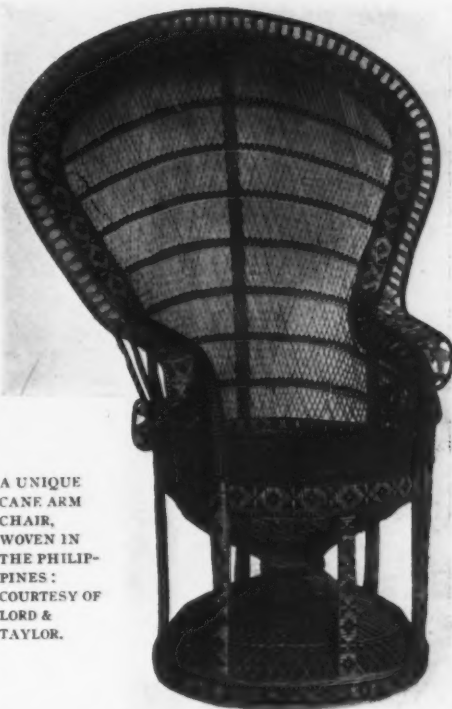


NORTH SHORE FERNERIES' FURNITURE IN IVORY TONE.

COMFORT IN OUTDOOR LIVING

ting for gardens. Ornamental in itself, it is the perfect background for the many-textured green foliage relieved by spots of flower color. Foxglove against a square meshed lattice fence, hollyhocks against a diagonally constructed lattice, blue larkspur by an irregularly paneled one, make garden pictures hard to improve upon. It is an excellent medium of separation for the grandiose flower and humble vegetable plots of the rich man and equally fine for modest little cottage division markers. It fits in well with our distinctive Colonial homes and with brick and stone mansions. When lattice is sprung over garden paths in the form of an arch or several arches are united in an arbor, then it has reached the ideal of its aesthetic usefulness. Latticed arbors as support for wistaria with its lovely lavender flower pendants, the incomparable climbing roses or the luscious purple grape are the most romantic expressions of garden architecture. They seem like fine webs spun by nature itself as fitting bearers of her choicest flower creations—the blossoming vines.

Now have come latticed garden chairs, seats and even tables and most suitable and charming objects indeed they are. The white lattice-backed chairs by the side of white tables, airily latticed at the side, in cozy groups under shade trees or near a hedge at the edge of a bright velvety green lawn, surely make delightful garden ad-



A UNIQUE
CANE ARM
CHAIR,
WOVEN IN
THE PHILIP-
PINES:
COURTESY OF
LORD &
TAYLOR.

juncts. They suggest coolness and lightness, yet are substantial and enduring—that is, if made correctly and painted properly. Garden furniture properly made is by no means cheap, for it must be made to stand sharp contrasts of hot sun and heavy rains. Its workmanship must be of the best. No

PHILIPPINE CANE SEATS IN HOUR-GLASS MODELS.



COMFORT IN OUTDOOR LIVING

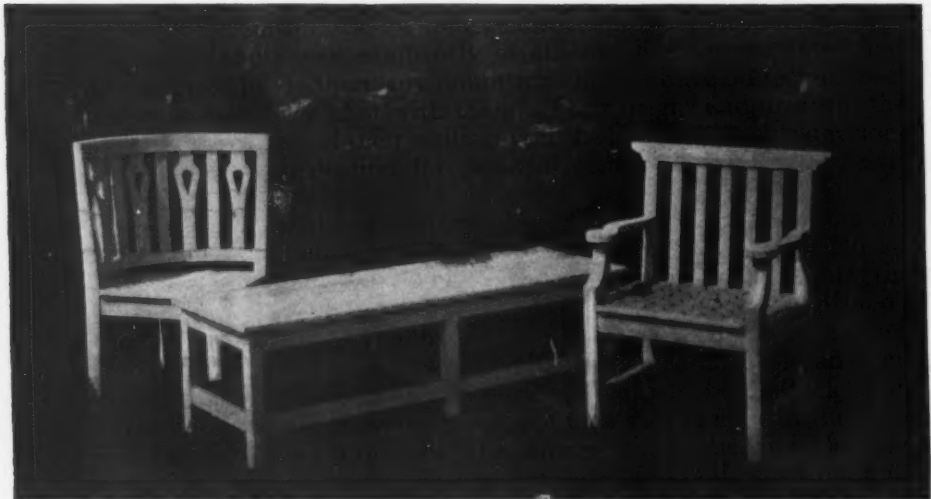


glue, veneering, nails or cheap pine can enter in its construction. Cypress well seasoned is the wood used in the best outdoor furniture, for it is the most durable.

Our illustrations show some of this cypress furniture, designed to be used in connection with Colonial, Old English or in fact any style of house. The curved seat is simplicity itself, strong, graceful as a harp

CYPRESS GARDEN FURNITURE PAINTED BRIGHT GREEN, FROM THE NORTH SHORE FERNERIES.

and well proportioned. Painted white, gray or light green it makes a serviceable and suitable seat used on lawn, in arbor or pergola and on terraces. Of course chairs are to be had designed especially for use in conjunction with it and also round tables with slatted sides. Tables round, square

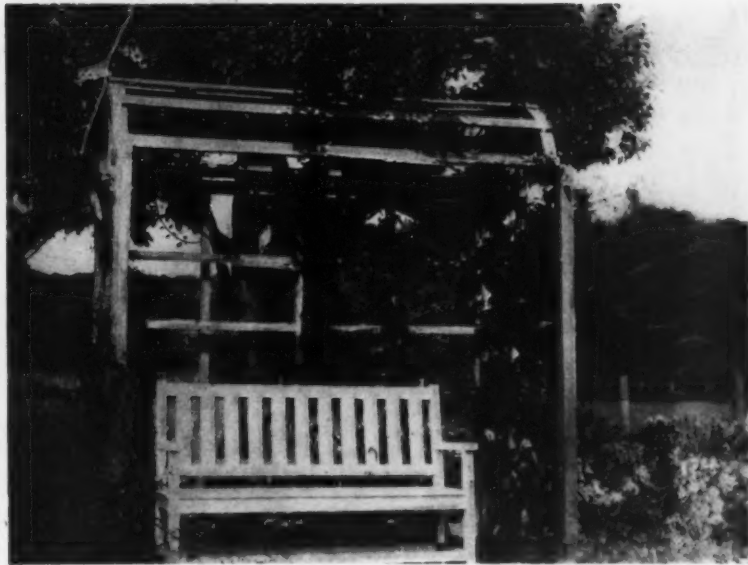


TRELLIS-BACK FURNITURE PAINTED WHITE.

COMFORT IN OUTDOOR LIVING

and oblong with lattice ends or sides, even with lattice tops, are to be had in two tone effects. The popular white and black, white and green, white and gray and many other combinations, can be had, some being striped, some additionally decorated with conventionalized flowers.

The simple lines of a Greek seat fill a need for the niche cut in a high hedge, for the side of a walk, in a retired little grove or at the edge of the tennis court. For the tennis court also are beautiful hooded seats of many designs and small arbors just large enough, when covered with vines, to shade a single seat. Those little arboreal seats or "sit-by-me's" are certainly inviting enough to lure even the most enthusiastic tennis players away from the joy of an active game for a meditative rest. Under their fragrant bowers, some of these cozy arbors are but extensions of the back and sides of the seat made with simple lattice sides and square or curved top and variously latticed backs. The simpler they are the better of course, for they are airier, giving the vines but needed support without detracting from the effect of a living green tapestry. They are most often painted green



SEAT MADE COZY WITH ARBOR.

that they may be as much as possible invisible.

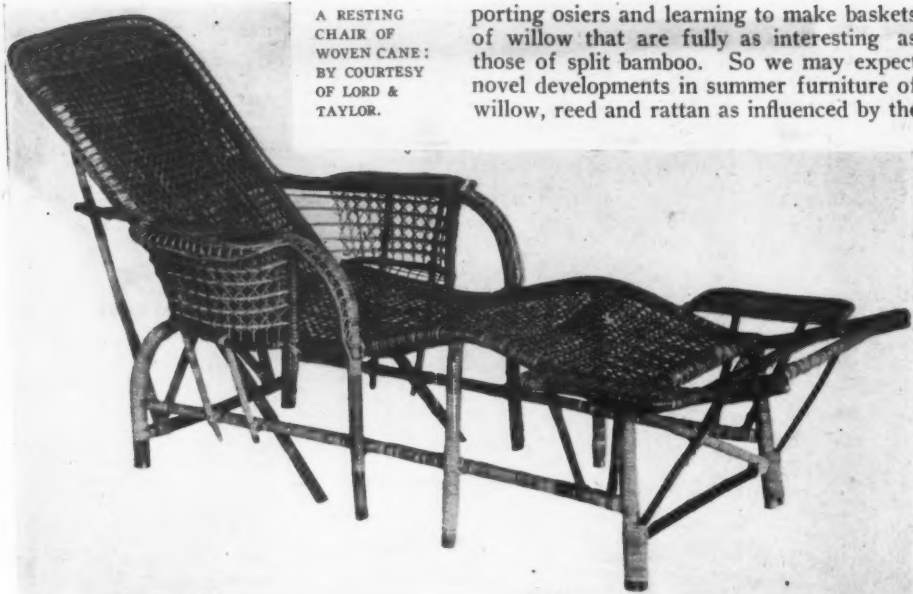
The patterns of slatted and trellised chairs are numerous indeed; some so ornate as to be absurdly out of keeping with any known type of architecture, others simple and beautiful as the first principle of square and circle and line. The modern fad for futurist colors have had effect even on these garden and terrace chairs, for they are shown painted as if rivals of the flowers themselves. With a little imagination such a settee, viewed from a distance, might be mistaken for a veritable bed of roses, group of peonies or border of nasturtiums. There is no doubt of the fact that it "lends color to the garden," but whether this method is to be recommended or not, is doubtful.

Since gardens are being designed more from the architectural standpoint than formerly, garden furniture such as seats, benches, tables, arbors, tea houses, sundials, etc., must be carefully selected, for they help keep the garden beautiful in winter. A garden even with all the flowers gone is an interesting place, if designed with winter effects in mind.



CONCRETE SEAT AGAINST GREEN FOLIAGE.

COMFORT IN OUTDOOR LIVING



A RESTING
CHAIR OF
WOVEN CANE:
BY COURTESY
OF LORD &
TAYLOR.

porting osiers and learning to make baskets of willow that are fully as interesting as those of split bamboo. So we may expect novel developments in summer furniture of willow, reed and rattan as influenced by the

Summer furniture for the terraces provides a new field for willow. Willow, because it is never machine made, has a peculiar individuality. No two pieces are exactly alike, even though made on the same lines, because they are woven like baskets and the weaving always varies a little. They yield like a basket to weight, so are more alive than the ordinary chair. Their flexibility makes for a delightful informality of design and because willow can be stained or painted any color, its usefulness in carrying out positive color schemes is unmeasured. It can be stained in any of the outdoor colors; rock gray, tree trunk brown, every shade of green and all the flower colors. Or if some neutral tint of staining is preferred, the gay color can be added in the cretonne cushionings and pillows.

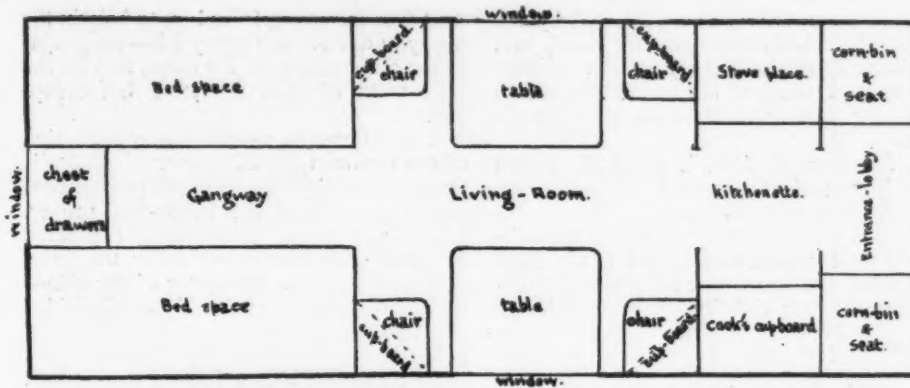
Willow, though unsuited for garden use because of its inability to stand weather, is perfect for sun-parlor, porch, veranda and terrace fittings. So great has been the demand for it and so inadequate is the supply, now that our usual avenues of imports are closed, that our Government is doing all in its power to encourage its raising in our country. It has distributed nearly two million cuttings among experiment stations, schools and individual growers, that a new means of utilizing our lowlands may be established. Japan is now growing and ex-

periments with our new stock and the Oriental designs.

Our illustrations show some of the recent work of Philippine chair makers. These chairs have been built on the old Chinese hour-glass plan, one of the strongest known principles of basketry. The weight resting on the circle at the base, gives springiness and at the same time great strength, for it is built upon bridge construction laws. Though the design is Chinese, the Philippine workmanship is discerned in the patterns woven in and the colors. The result is an extremely attractive bit of summer furniture suited for interior of house as well as for those living places, half garden, half house, called the sun-parlor, veranda or porch-room. In these outdoor rooms the long, low, steamer-chair couch will prove a great comfort. Made to conform to the lines of the body, it permits the complete relaxation that gives the most perfect rest possible. It invites to repose by its very form and adds a homey, luxuriant note to any part of a summer home.

Such basket chairs are very durable as well as light of weight and thus easily transferred from veranda to terrace or out to the lawn under the shade trees. With baskets at the side for books, magazines, sewing or writing materials, it seems the last word of summer comfort.

TRAVELING IN YOUR HOUSE



THE JOY OF THE CARAVAN— SOME PRACTICAL HINTS ON HOW TO BUILD ONE: BY WIL- LIAM GABRIEL

MODERN travel has been wittily defined by an American writer as "a method by which we miss as much as possible between our starting point and our destination!" And with all due respect to those invaluable agents, steam, electricity and gasoline, we must admit that the definition is true. It is typical, moreover, of all our activities. We are so anxious to "get there" that we never stop to enjoy the scenery *en route*. We forget Stevenson's gentle, wise reminder, that "to travel hopefully is better than to arrive."

Perhaps that is why it is so refreshing to turn our eyes for once from the speed of twentieth-century traffic to a quiet, old-fashioned mode of travel that still lingers in the Old World and might profitably be adopted in the New. For although the seven-league boots of mechanical invention

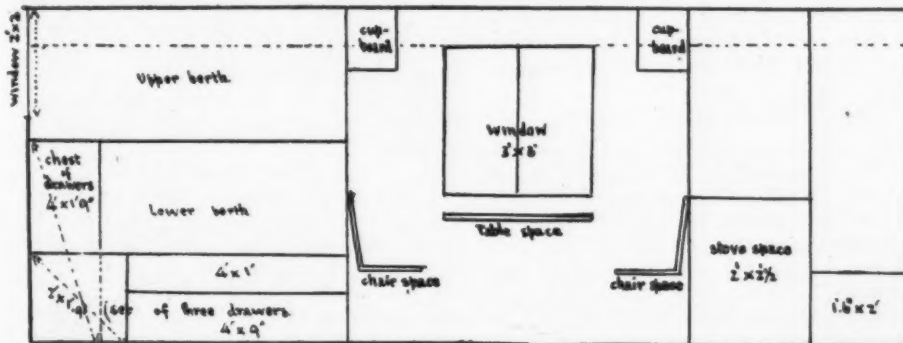
FLOOR PLAN OF CARAVAN.

have left the lumbering vehicles of the "good old days" far behind; although miles of shining steel and snorting locomotives, speeding motor cycles and automobiles, have made the picturesque but clumsy stage-coach a relic of the past, there is still one form of travel that no innovation has affected. And that is the gypsy-van.

Calmly and leisurely, this quaint and unpretentious vehicle has rumbled along the high-roads and by-ways of almost every Western country, as far back as the commencement of the fifteenth century—if not before. And notwithstanding express trains *de luxe* and sixty-horse-power autos, it still has its ardent advocates, in whose minds there is no doubt as to the superiority, in simple comfort and real independence, of this ancient traveling outdoor home.

ENGLAND STARTED THE FASHION.

Some five years ago, caravanning became quite the vogue in England among a certain leisure class, and vans could be hired for touring purposes for thirty to forty-five



DETAIL PLAN OF CARAVAN, WITH GOOD PLACING OF CONVENIENCES.

TRAVELING IN YOUR HOUSE

dollars a month. Those possessed by the *wanderlust* could thus meander slowly and contentedly across country at will, indifferent to the tyranny of hotels and time-tables, enjoying the wholesomeness of open-air life.

Of course, England is peculiarly suited to this gypsy form of travel. Her well kept roads, her innumerable towns and cosy villages but a few miles apart, render a breakdown on the way, an accident to the commissariat, the unwelcome attentions of footpads and other vicissitudes, without terror for even the most timorous. But in many sections of America, such as the well settled New England States, which share so many of the characteristics of the mother-country, there is no reason why this delightful form of locomotion should not be indulged in as it is in Europe.

For not only is the van a pleasant means of travel for the meditative holiday-maker, but it embraces within itself the combined properties of a residence, a means of progression, and a luggage and furniture depository. In fact, it is really a house on wheels.

VALUE TO SPORTSMEN.

Then, too, there is its value to the sportsman. The fisherman can take up residence near his favorite pool and be ready for his early morning cast without having to be roused in the small hours to face a preliminary plod of miles through probably a misty drizzle—for uncomfortable weather and good fishing generally go together. The hunter can with the same facility encamp right on the scene of his intended operations, or as close thereto as may be advisable. The painter will likewise appreciate the technical advantages of this arrangement, for he can convey his studio wherever inclination or necessity may lead him, and will have unlimited opportunity to study and interpret Nature's swiftly changing moods.

THE CARAVAN FOR CHILDREN.

But perhaps the greatest usefulness and joy of the caravan lies in its possibilities for children. A more wholesome and delightful way for a family to spend the summer can hardly be imagined; for what youngster does not revel in the adventures of an unknown road, the magic of the woods, the companionship of birds and flowers, the endless surprises that the country affords for the quick, receptive vision of a child?

And how the young folks love to help in the happy duties of such gypsy life—the preparation and cooking of the meals and all the little tasks of such miniature housekeeping!

It is interesting to note the construction of the various types of caravans. There is the kind used by showmen and professional travelers, akin to the gypsy-van proper. Then there is the "saloon-van," supported on small wheels arranged under the body, with an entrance in the center of one side—the right-hand side preferably—and divided into two unequal sections, one forming the living room, the other the bedroom, just large enough to hold a folding double bed, wardrobe and washstand.

The "lecture-van" is rather different from the others, in order to meet its particular requirements—which include, among other things, a raised hood, such as is found in bakers' and grocers' vans, provided to act as a sounding-board for the speaker, and the entire back fitted with shelves for the books, pamphlets or other stock.

Then there are the nondescripts, the private vans, each one built to a special plan, and a law unto itself. Some are elaborate in the extreme, such as the one made for the Earl of Dudley, with open fireplace and carved chimneypiece and mirror, saddlebag chairs, piano and even bird-cages. But these luxuries and superfluities made the van so cumbersome and weighty that it required from four to six horses to move it.

BUILDING THE CARAVAN.

A practical caravan should be built as strongly and at the same time as lightly as possible, and should be simply furnished, the idea being to produce a conveyance that, when loaded and occupied, may be drawn easily by a single horse. Upon a good road with a slight downward grade, an animal of the heavy cart-horse or dray-horse type (the best to choose for this sort of work) should make six or eight miles an hour, provided the van is built and equipped as outlined above.

A van should measure from twelve to sixteen, or at the outside eighteen feet in length, this depending upon the number of passengers, and whether it is to contain one, two or three rooms. If it is to be in three sections, the following description, suggested by that of Mr. Bertram Smith in his "Whole Art of Caravanning" will

TRAVELING IN YOUR HOUSE

prove helpful to those who are planning a traveling summer home of this kind.

"The caravan should be about eighteen feet long and not less than six feet six inches nor more than seven feet wide; with an arched roof having a spring of six feet rising about nine inches to center, thus giving an extreme height from the floor to the highest part of the ceiling of six feet nine inches. The whole vehicle would then stand about ten feet from the ground to the top of the roof.

The rear-most compartment may be from six feet to six feet six inches in depth, according to the length of bed-space decided upon. This leaves room for four bunks, two on either side as in a ship's cabin, with sets of drawers under the lowermost, and a small chest or dressing bureau fixed at the end of the gangway separating them. A window may be placed above this in the back of the van to supply the necessary light and air, with a small bookshelf running to the right and left. The beds should consist of a spring mattress, a horsehair mattress about two inches in thickness, pillow, blankets, sheets, etc.—each complete set to weigh about twelve pounds.

FITTING UP THE MOVING CAMP.

The middle compartment forms the sitting room, seven feet or so long, with corner-cupboards contrived close to the ceiling so as to prevent them incommoding any one seated below. These receptacles are for stowing away road-maps, writing materials and the like. The other fittings consist of two collapsible tables, fixed under the windows on either side, and four cane-bottomed chairs, all these being hung to the walls by means of hinges so as to be shut down and the room completely cleared for use as bathroom, studio or any other desired purpose.

The kitchenette occupies the remaining space in front, provided with moving panels or revolving shutters on all three sides to allow the fumes from the cooking to escape and not invade the "house." It ought also to contain a stand for the stove and folding-seat on one side, with cook's cupboard filling up the available space on the other. It is understood, of course, that in fine weather all culinary operations and duties are to be carried on outside, as shown in the accompanying illustration.

As to floor-covering, the kitchenette may be covered advantageously with a stout oil-

cloth; the sitting room with linoleum or a cork carpet for the sake of warmth; the bedroom with a mat along the gangway; the front entry with a rubber mat.

In well-populated districts very little food need be carried along, as itinerant traders and the stores or farms passed on the road will supply all that may be necessary. Tea, coffee and minor condiments, cooking accessories and a can or two of meat or soup to fall back upon in case of necessity, are all that are needed on hand.

When passing through less settled country, however, the provisioning of one's land-yacht must be carefully considered, the supplies being stored beneath the van in a properly ventilated box attached for this purpose. The portable stove, kerosene, steps, pails, etc., should also be snugly slung below in their apportioned spaces."

CONVENIENCES FOR CARAVAN LIFE.

Among the many little domestic conveniences that will suggest themselves to the prospective caravan according to his or her own individual fancy, the following may be considered as of the first necessity:—A sanitary tent, a collapsible vulcanized or rubber bath, a camp washstand of similar character, canvas buckets, a drag either of iron or wood for safely negotiating abrupt descents, and particularly a couple of "windstays" fastened securely to the top of the van, with iron pegs to drive into the ground to prevent the whole affair being blown over when in camp—a probability not at all extravagant when one is encamped on a high or exposed situation. Add to these that invaluable item, a good dog to act as bodyguard and sentinel, and a bicycle for emergencies.

The writer would suggest, however, that the horse as a means of traction might be replaced with many advantages by some reliable, safe and agreeable form of motor. Such a device would widen the scope and enhance the pleasures of caravanning in many ways. The question of weight would not be subject to such rigid calculation, and the difficult problem of lighting and heating would be rendered easy of solution. In short, a van propelled mechanically would mean ideal gypsying.

Mr. L. C. R. Cameron, in his "Book of the Caravan," mentions seeing a motor-caravan belonging to the Canadian Government, and another belonging to a Manchester man; and there are no doubt many

GLEN TOR POTTERY

others of this type in existence. And when once a few enterprising, nature-loving Americans decide to adopt this form of moving dwelling, at least for summer holidays, there is no doubt that the manufacturers will readily supply the demand in an adequate and economical way.

And how can a modern caravan be considered complete without that witchcraft creation—the Thermos Bottle, that, like the Wandering Wizard, blows hot or cold with the same breath! A cup of hot coffee poured in one of these legerdemain bottles or a glass of iced tea put into its twin will remain side by side in one case in a lunch basket for twenty-four hours if need be. Leather covered, French ivory finished, plain or corrugated nickel, enameled or red japanned, to suit the taste of everyone—these bottles are one of the greatest conveniences of motor lunching parties. With little cups that fit over the top of the bottle and handles that fold cunningly out of sight, they are a joy indeed.

The camera enthusiast, starting out on a long tramp on a hot day, swings a case almost the duplicate of his camera case, over his shoulder, but, instead of films, this other case holds an iced drink that makes the fatigue of a wearisome walk forgotten. The hunter, who rises with the dawn on a freezing November day, and tramps through ice-bound marshes for the hidden shooting box, is cheered with the knowledge that he has not had to forego his morning cup of hot coffee, but has it with him in his capacious jacket pocket. The fisherman may slip in his hip pocket a flask fully as comforting as the ones supplied by John Barleycorn (and far less vicious), guaranteed to prevent the earnest fisherman from recording his catch as double its length and weight.

Then there is a school lunch set made of dark green Thermaline, red Peltine lined, holding a half pint Thermos bottle for coffee, cocoa or milk, and a tin box to hold the sandwiches, cookies, apples, etc.—a delightful and serviceable gift for any school child. With a carafe comes a holder with racks for two glasses made of solid brass, triple nickeled. This is ideal for serving cooling drinks at picnics or in camps, and then there is the decanter, that, filled in the evening with charged water, lemonade, etc., may be kept by the side of the camping cot for the restless sleeper's convenience. These are but few of the forms of the use of Thermos bottles to the caravan travelers.

GLEN TOR POTTERY: ONE WOMAN'S CONTRIBUTION TO PRACTICAL BEAUTY

IT seems fitting that pottery should be made out in the hills away from the cities that "brick up men's imaginations to death," and it is also fitting that women should now be foremost in this art, —for were they not the first who shaped the clay by the river banks into bowls and water jugs and dried them in the sun while their men were away stalking game in the forest? Women led in this gracious art of the fire until the time of glazes developed. Though they have always been apt in the creation of beautiful and graceful forms, and clever in the application of design, they have never been in the lead as chemists, and glazing is a most delicate and subtle form of chemistry.

Women, eager to enter any field that permits them to earn a livelihood and at the same time develop their love of beautiful form and color, are again reverting to the days when out in the fields or under the shade of trees they molded the earth into jars for food, vases for flowers and bottles for water. But, nowadays, the "vase that rises flower-like" beneath their hands, is baked in the most scientific of ovens,—glazed with secret formulas of their own invention, decorated with designs of their making.

Pottery has never been in such demand as now, and this demand is being met by earnest women workers who have entered the field with eager interest and determination to produce something really beautiful and lastingly good.

Upon one of the little hills that lead their forests down to the very shores of the Hudson River is a studio built by a woman, Lydia Godfrey, especially for experimental research work in glazes. There, in the most scientifically constructed laboratories, molding rooms and kilns, among the trees, she has established the Glen Tor Studio. The name is chosen as Indians chose theirs—by looking about for significant features and then using the happiest descriptive word—Glen, a secluded hollow among the hills, and Tor, a lofty jutting rock. For five years now she has experimented with glazes and colors and controls valuable formulas unknown to the general trade.

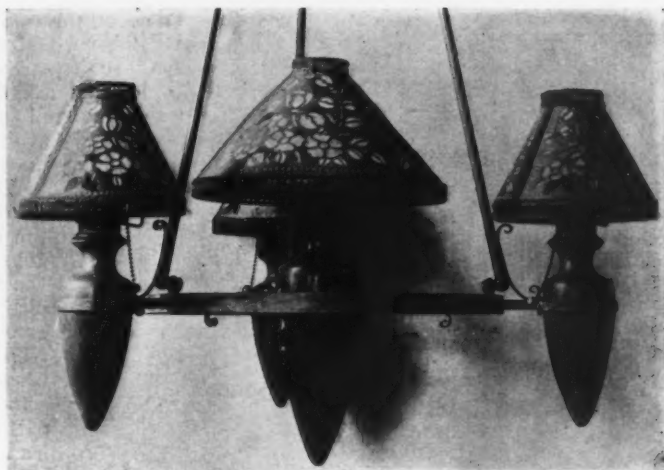
Only recently has she shown her work in New York shops—for her object has been

GLEN TOR POTTERY

chiefly to reach knowledge of glazing and fine color harmonies. But the beauty of her pottery has of itself launched it into avenues of distribution. Working entirely alone, it follows that there is but a limited output of these Studios, so, whoever has one of her lamps, vases or fireplace tile, has something unusual. The lamps though on the classic lines of the old Greek Amphora, possess decided individuality of form and the colors, soft and rich with shifting overtones, are of every flower shade.

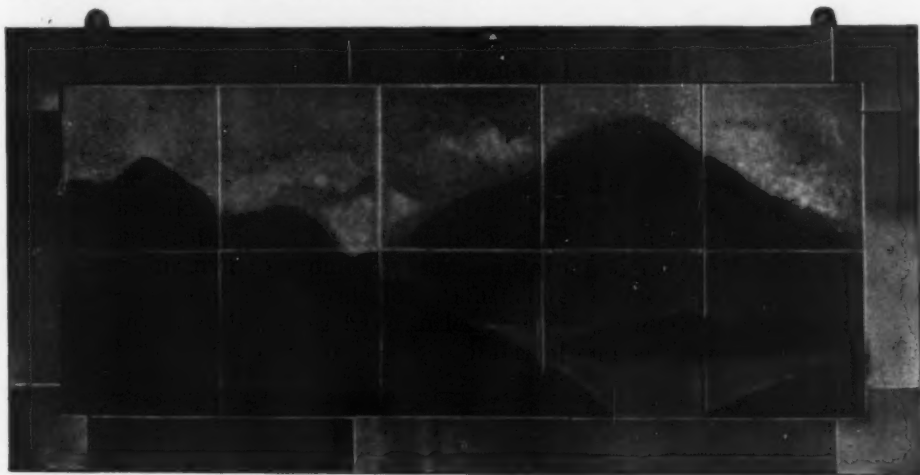
The glazes, void of the cheap glitter of commercial tile and pottery, of varying textures and shade, are absolutely under control, so that each can be reproduced at will.

With the pottery lamps are standard fittings and shades designed by Theodore T. Goerck, another worker who has pitched his tent beyond the din of cities, upon the banks of the Hudson River. One of the little desk lamps is equipped with antique brass fittings, others are of Karl Kip bronze with Herter shades. The hanging lamp, suitable for use over desk, in halls, or for dens, are made in



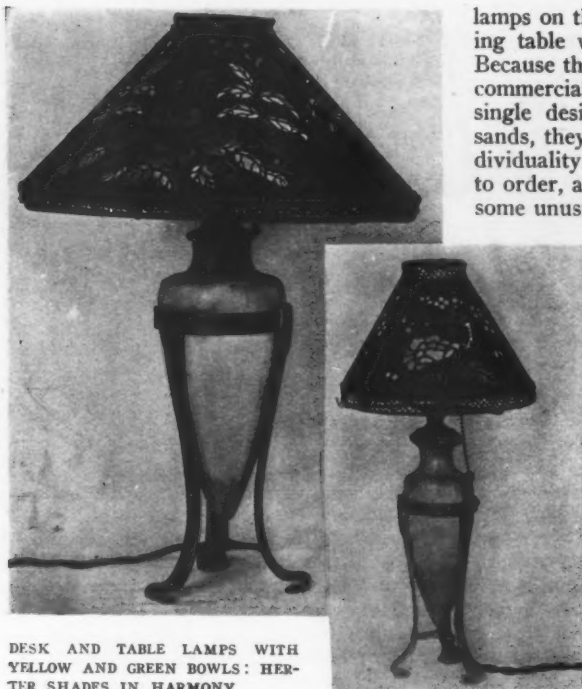
GLEN TOR HANGING LAMPS: DARK BLUE POTTERY BOWL AND ANTIQUE BRASS SETTING.

every shade to match the color scheme of the room in which they are hung. Large standard lamps for library or dining tables, small ones for my lady's boudoir, bracket lamps for halls or near dressing tables, are made of beautiful soft tones of ivory, old gold, greens, blues, yellows, orange, either plain or shaded. These are variously mounted in antique bronze or brass and supplied with the shades in tapestry effects to harmonize with the base. The idea always foremost in mind is to have harmony of color prevail in pottery, metal and silk or parchment shades.



GLEN TOR TILE IN YELLOWS AND BROWNS.

GLEN TOR POTTERY



DESK AND TABLE LAMPS WITH YELLOW AND GREEN BOWLS: HERTER SHADES IN HARMONY.

The panel tile for fireplace have been designed for use with either plain tile, tapestry brick or cement. The motives are taken from the hills and glint of river, seen when the eyes are lifted from the work table. In treatment they are broad and simple and the vibratory quality of the glazes make them seem as if always under the flickering light of the open fire. Lovely indeed they are, as they warm and uplift the room with the unobtrusive yet compelling quality of a picture.

One of the photographs shows a group of three lamps bound together as one, intended for use in halls, dining rooms and libraries. The single wall lamps are especially suitable for bedrooms, for they can be chosen to complete any color scheme desired. Such graceful little

lamps on the wall at either side of a dressing table would add distinction anywhere. Because they are not to be had through the commercial avenues that supply lamps of single design by the hundreds and thousands, they have the desirable virtue of individuality. Each lamp is practically made to order, as are the tables and chairs when some unusual room is to be created. With the knowledge of glazes and colors under her control she can match any shade of old blues, rose, of gold, orange, green, pink, red, violet or old ivory desired to give the finish required to express personality.

Besides the opportunity of having specially designed lamp bases for table, wall or to hang from the ceiling, there is an added chance for an expression of individuality in the shades. They can be made of the same material as the hangings of the room, silk, cretonne, ribbon, gauze or of stenciled paper, parchment or metal. The standard lamps come in two sizes, one suitable for a desk or tea table, the other large enough for dining room or study table.



GLEN TOR BRACKET LAMPS IN GROUP AND SINGLE.

CONTROLLING THE SUN AND WINDS



CONTROLLING THE SUN AND WINDS OF SUMMER

IN mythological accounts of the terrific battles waged between the sun and the winds for supremacy, victory was never finally won by either contestant; but man is master of earth and of the elements, he knows well how to surround himself with comfort. Some of his clever ways of regulating the rays of the sun and force of the winds, we are showing for the benefit of our readers. When the sun shines too brightly into the windows of his houses, then he raises or lowers screens of wood, iron or canvas. The winds are shut out by the twisting of a screw, if too severe, or admitted by another turning of the same screw, if needed to cool the house. We are an impatient race and do not like to wait long weeks for a thing that we have made up our minds that we need or wish. So industries have come into existence that, like genii, produce whatever is demanded almost on the speaking of the word. Among such institutions designed to give mankind what he wants in the short-

PORCH OF E. F. WHITNEY'S HOUSE AT OYSTER BAY, SHOWING A ROOF MADE ENTIRELY OF WILSON VENETIAN BLINDS.

est possible time are awning and blind manufactories. Because of the standardization of measurements of windows and doors, slatted blinds of wood or canvas awnings can be had by return mail. Special ones for unusual places take a little longer, of course.

There is a combination of blind and awning for the outside of windows that can be operated vertically, extended as an awning or held at any point. The slats can be deflected inward or outward, thus insuring perfect control of light and air, and regulating the atmosphere of the room. These



WILSON TREATMENT OF A TEA HOUSE.

CONTROLLING THE SUN AND WINDS



blinds are made of wooden slats in wooden frames that fit into the windows. Metal ladders support the wooden blind slats. Such substantial Venetian blinds of modern construction look especially well on large houses, hotels, office buildings or schools. For sun parlors or sleeping porches they are especially fine when used upon the inside of a house; for such use, the slats are operated on linen ladders and are raised or lowered by a cord from the bottom, as shown in one of the photographs. These pull up out of sight, if desired. In a few moments an open porch can be converted into a snug bedroom, perfectly ventilated and amply protected from storms. The value of such blinds is that they do not rattle about with the wind. When closed, they are virtually wooden walls, but with this advantage, that they can be raised or lowered at will, opened or closed to let in or exclude the air or sun.

Awnings of canvas, because not quite so expensive, are better known per-

CONVERTING A PORCH INTO A ROOM BY LOWERING WILSON VENETIAN BLINDS.

haps. Lighter in weight and operated differently, they answer certain purposes better than the heavier wooden slats.

Stenciled terrace awning, firm enough not to rattle in the wind, enduring and beautiful, can be seen upon the garden floor of the Craftsman Building. There is also an especially woven cotton fabric, called conser-tex, that has been given an impregnating chemical treatment which imparts to each and every fiber of the cotton a mildew and weather resisting quality. This canvas is durable and convenient for floorings or coverings of sleeping porches.



USE OF VENETIAN BLINDS ON SLEEPING PORCH.



By Permission of Granville Barker.

LILLAH MCCARTHY AS IPHIGENIA IN
GRANVILLE BARKER'S PRODUCTION OF
THE GREEK TRAGEDY IN AMERICA.